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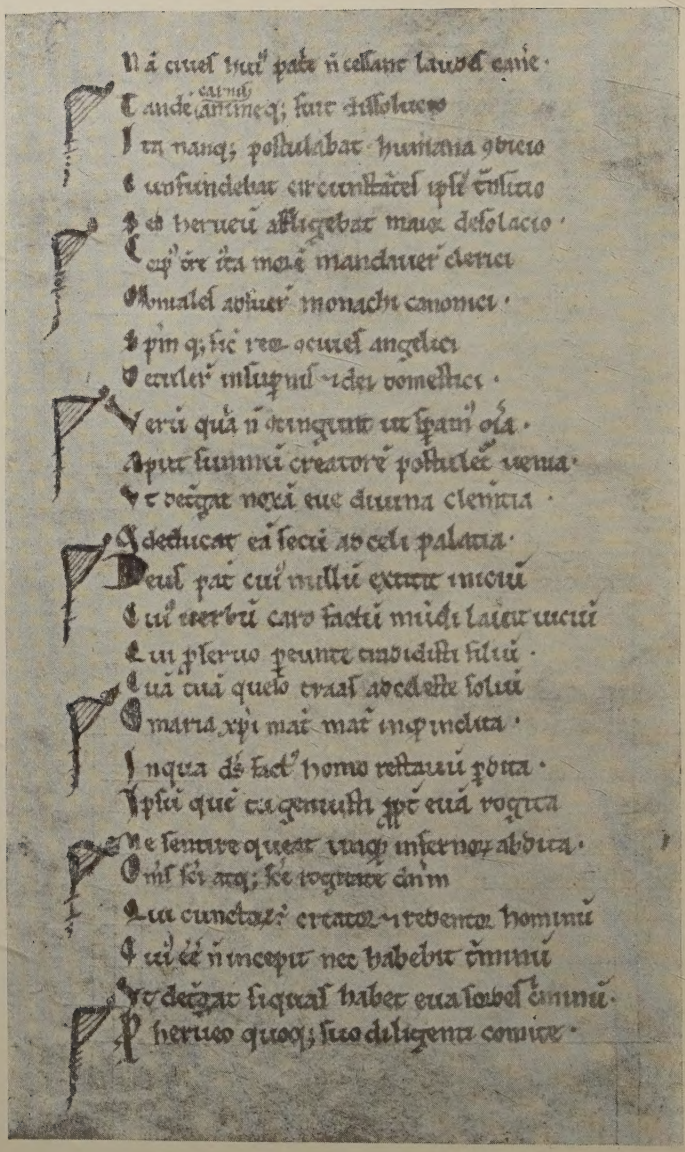
HILARII VERSUS ET LUDI



A PAGE FROM THE HILARIUS MS.

HILARII VERSUS ET LUDI

EDITED

FROM THE PARIS MANUSCRIPT

BY

JOHN BERNARD FULLER · PH. D.

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PREFACE

The first and only edition of Hilarius was published in 1838 by J. J. Champollion-Figeac. His edition has been out of print for many years and it has become very difficult to procure a copy of it. Thus a new edition of Hilarius has been a long-felt desideratum.

To supply this need and to give an accurate text has been the main aim of the editor. The manuscript has been carefully copied, the spelling with all its inconsistencies (e.g., u-o, em-en, t-d, ne-nec-non, etc.) faithfully preserved. Letters and words added by the editor are placed within parentheses, superfluous letters found in the manuscript are printed within square brackets.

The editor wishes to make grateful acknowledgment to Professors Philip S. Allen and Archer Taylor of the University of Chicago and to Professor George R. Coffmann of Boston University, for many helpful suggestions.

JOHN B. FULLER.

Amherst College, 1928.

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HILARII VERSUS ET LUDI

THE MANUSCRIPT

The only extant manuscript of Hilarius' poems is the Latin MS. 11331, in the Bibliothèque Nationale de Paris. When in 1616 André Duchesne[1] published the works of Abélard, he included in his collections also a poem written by Hilarius and addressed to Abélard (No. 6 in this book); a second poem of Hilarius (No. 1) was printed in part by Mabillon in 1713.[2] These two poems are not found anywhere else and it seems therefore fair to assume Duchesne and Mabillon knew the present manuscript. But some time after 1713 the manuscript disappeared and was lost for more than a century. When the Benedictines in 1763 published their "Histoire Littéraire de la France" they emphasized (XII, 255) the fact that in their statement concerning Hilarius they relied on the authority of their learned confrère Mabillon, who had not deemed it necessary to name the places whence he had derived his knowledge about Hilarius and where he had found the poem.

[1] Abelardi Opera, 1616, p. 242.
[2] Mabillon, Annales ordinis St. Benedicti, Lucae, 1740, v, p. 294.

In the year 1837 there appeared a catalogue of the Bibliothèque de Rosny; therein was listed under No. 2418 a MS., entitled "Hilarii Versus et varii Tractatus." This manuscript was examined by M. Guérard, who declared it to be the manuscript which both Duchesne and Mabillon had known. It was acquired by the Bibliothèque Nationale and edited in 1838 by J. J. Champollion-Figeac.[3]

The manuscript is of the twelfth century and consists of 17 octavo pages. The text is written by one hand, with the exception of page 17 and of 5½ lines on page 16. These two passages are in a different script and by a later hand. The passage on page 16 is a mystical explanation of the word Jerusalem, on page 17 a mock privilege granted by the king of France to the cheese and butter merchants. Both passages are in prose.

The title of the manuscript is "Hilarii Versus" written by a later hand; over the first play is written by the same (later) hand "Ludus." As a whole, the writing of the MS. is rather careful and neat. The guide lines are drawn carefully and are still visible, the holes are not cut off by the binder. On the first three pages the stanzas are set off on the margin by a fan-like sign. On page 4 the first stanza of the

[3] Hilarii Versus et Ludi, Paris, 1838, pp. xv-61.

poem No. 2 is also set off by the same sign, but the rest of the poem is not so marked. The marginal sign appears again on page 6 for the poem No. 5 and on pages 8 and 13; four times in the Daniel on page 15 and four times on page 16.

The poems Nos. 1, 2, 3, 5, and 9 are written as they are printed in this text: each line forms a line in the manuscript. No. 4 is written so that one stanza forms two lines, No. 6 so that one stanza fills three lines in the manuscript. Each stanza begins with a capital letter which stands out on the margin in larger size and heavier ink. Nos. 7, 8, 10, 11, 12, 13, 14, 15 show heavier and larger capitals only in the beginning of a new stanza. In No. 10 these capitals twice begin a new line and then stand out on the margin. The initials of all poems are omitted with the exception of those in Nos. 1, 2, 11. No water-color marks for these omitted initials are visible.

Title-lines are left vacant for the poems Nos. 1, 4, 8, 15. Through the titles of Nos. 2, 3, 5, 7, 9, 11 as well as through a few personal names and refrains in French a heavy line is drawn, according to Sepet,[4] in red ink. These lines were not intended to cross out the word, as Du Méril[5] declared, but rather to

[4] Sepet, Les prophètes du Christ (Bibl. de l'école des Chartes, 28, 248).

[5] Du Méril: Les origines du théâtre moderne, p. 241, n. 2.

underscore. This device is frequently used in MSS.

The manuscript is not an autograph. This is clear from a number of errors in writing and spelling.[6] But a mistake in the Daniel proves that it is at most a second copy. The manuscript reads (line 304): "Adorare o liberare." The word which Hilarius used was certainly "liberare" as the context shows. But, as happened frequently, the first copyist read "adorare" from the line below. Later, he himself or some one else noticed the mistake and wrote above "adorare" the correct word "liberare." The next copyist now wrote both words consecutively: "adorare o liberare."

[6] E.g., I: 5, 11, 14, 21, 49, 51, 84, etc.

THE AUTHOR

The opening of the twelfth century inaugurated a brilliant intellectual era in France. Many factors, social, economic, and literary, had contributed toward this development during the latter part of the eleventh century.

Under the leadership of the iron Gregory, the Church had fought to free herself from the baneful practice of investiture and the crime of simony. France had become more unified, the people gained more and more personal liberty, freedom from serfdom and feudalism. New impulses stimulated individual efforts; guilds sprang up, trade quickened, new markets opened, cities developed and soon became an important factor in civic life. A new fresh spring breeze quickened the pulse of all France. Joy in life and enjoyment of beauty, love of God and of neighbor found natural expression in the building of those magnificent cathedrals which we still to-day admire for their beauty and grandeur. The somewhat sober and reserved Romanesque grew into the more joyous and lively Gothic. The crusades began and wild enthusiasm swayed the whole coun-

try. Perhaps religious fervor had been the inspiring factor at the beginning, but it soon became subservient to a wild longing for and joy in adventure. This longing and seeking for new adventures and new experiences seized and obsessed both men of action and men of thought and speculation. With equal intensity the intellects of the time yearned for new ideas and ideals, for new impressions as well as new expressions of their bestirring emotions and cherished thoughts: the economic rebirth helped and accelerated an intellectual and literary rebirth that brought forth in France the best period of medieval Latin literature, prose as well as verse.

The literary awakening had begun in Italy. Here men like Damiani, Anselm, Desiderius had shown a lively interest in the ancient classics and had spread their enthusiasm for them. Here Luitprand, bishop of Cremona, had become in his study of the classics such an adept that his writings are universally admitted to be in form and in content truly "classical."

But in France this new life gained its fullest development. Throughout the eleventh century Chartres had been the centre of classical learning, especially under the famous teachers Thierry and Bernard. At times Orléans and Paris had threatened to eclipse the fame of Chartres; but only the great triumvirate of

Hugo, Adam, and Richard of St. Victor finally succeeded in doing so. By that time France had already become the Mecca of the students of all Europe: faculties and student-bodies were truly international. (E.g., Hugo was a Saxon, Adam a Breton, Richard a Scot.)

Individual writers had meanwhile gained great renown and had given effective impetus to the study of the classics by their writings. As a prose writer, Guilbert of Nogert had won great fame; likewise Lambert of Hersfeld, who is called the Tacitus of the eleventh century. Perhaps none absorbed better and more completely the spirit and diction of the classics than Hildebert of Lavadin, whose famous ode on Rome will live with the best elegies of imperial Rome.

And last, but not least, there rose at the beginning of the twelfth century that brilliant ever-restless teacher, whose electrifying influence was felt more quickly and more deeply than that of any of his contemporaries: Abélard. Posterity admires mainly his sharp, incisive, independent mind; but his contemporaries fell under the spell of his magnetic personality, his poetical diction, his clear and yet picturesque language, supported by a soft mellow voice: it was Abélard the poet and singer, not Abélard the philos-

opher that swayed the youth of Europe.[1] It is an irreparable loss that Abélard's songs are no longer extant. Perhaps Abélard, too, was still a child of his time; perhaps he, too, wrote his songs more or less in the fashion of his time; we do not know. But his hymns and planctus show a wonderful ease of expression, a variety and beauty of rhyme and rhythm that was as new as it was all his own. Such a man, teacher and poet would have had at any time a host of eager listeners, but among the restless, ambitious students of the twelfth century his influence, direct and indirect, must have been truly immeasurable. That his enthusiasm for the music of rhyme and rhythm had inspired his pupils to similar efforts, would be almost everybody's first guess.

In Hilarius we meet one of Abélard's poetizing pupils. Hilarius he calls himself in his poems.[2] Very little is known about his life. Mabillon tells us that Hilarius is: "quidam Anglus, qui in Galliam accesserat audiendi Abælardi gratia, in cuius æmulos, qui eum a docendo compescere fecerant, vehementer invehitur." On what evidence the contention that Hilarius is an Englishman rests, Mabillon does not

[1] "Duo autem fateor tibi specialiter inerant quibus feminarum quarumlibet animos statim allicere poteras: dictandi videlicet et cantandi gratia." Heloissa ad Abælardum.

[2] IV, 4, VI, 31, X, 15.

tell us. Perhaps he had some historical data, which have been lost; or, what is more likely, his statement rests solely on internal evidence. This internal evidence is, of course, rather strong. Of his twelve poems the first and by far the longest one (160 lines) is about Eve, who was born in England and died as a recluse near Angers. Two poems (Nos. 9, 13) are addressed to an English boy, the tenth poem is addressed to "Guillelmus de Anfonia, splendor telluris Anglicæ."

From poem No. 6 we learn that Hilarius was a disciple of Abélard when the latter was teaching at Paraclete (c. 1125); this is the only direct historical date we have which shows that Hilarius lived in the first half of the twelfth century.

Jean François Clément [3] declares that when Abélard became abbot of St. Gildas, Hilarius went to Angers to pursue his studies and he adds that while at Angers Hilarius wrote a poem about a certain Eve who had lived as a recluse near Angers. This fact alone, that the recluse lived near Angers, seems to have caused his statement that Hilarius also lived there; for Clément knew only the two poems that were mentioned by Mabillon (Nos. 1, 9).

But from our present collection we gather addi-

[3] Hist. litt. de la France, XII, p. 251.

tional reasons for the above theory, that Hilarius lived at Angers. Poem No. 4 is addressed to a nun: "Per te non minus clarescit Andegavis"—who is quite a credit to Angers. No. 7 is written to a boy of Angers—ad puerum Andegavensem. Even the Nicholas play seems to favor this theory. This play was not meant for the church but for the school or refectory.[4] Such a play would quite naturally be given at a place where the Nicholas cult flourished. (We must remember that all poems of Hilarius are occasional poems.) The records[5] now show that Angers was just such a center: In 1020 the foundation was laid of the monastery of St. Nicholas. In 1095 Pope Urban himself came to Angers to dedicate the church of St. Nicholas. The only event that the scribe mentions in 1087 is the fact that the relics of St. Nicholas were brought to Bari.

Additional light was thrown upon the life of Hilarius by an article which Marchegay published in 1876.[6] In this article Marchegay published a poem which he had found in the records of the Benedictine convent "Beatæ Mariæ Caritatis Andegavensis," which poem was written by a certain Hilarius.

[4] This play does not close with the Magnificat or Te Deum.

[5] Marchegay, Chroniques des églises d'Angers, pp. 14, 27, 134, 141.

[6] Bibliothèque de l'école de Chartres, 37, pp. 245-252.

(Reprinted in the appendix.) In this poem Hilarius describes how a law-suit of the Count Gilduin against the convent was decided in favor of the convent because the count's man refused in the last minute to submit to the ordeal of hot water. Hilarius, the author of this poem, Marchegay claimed, was identical with Hilarius, the pupil of Abélard. That our Hilarius was connected in some way with a convent is suggested by the poems themselves; likewise that he lived at Angers—and at Angers at that time existed only one convent, that of "Beatæ Mariæ Caritatis." Marchegay promised further proofs for his contention, but I have been unable to find them.

In my judgment Marchegay's theory is correct; the following considerations give additional support to his conclusion.

(a) The poets at the beginning of the twelfth century began to favor the two-syllabic rhyme and used it with more or less success. But Hilarius is the first one to use two-syllabic rhyme exclusively and, for his time, very successfully in all of his poems and plays. In the poem now, which Marchegay printed, we see the same determination in using two-syllabic rhyme which Abélard's pupil displayed. Of course, the rhymes are not as pure as those used in

our collection, but this is due to the fact that a large number of proper names had to be used.

(b) Hilarius always wrote stanzas.[7] His contemporaries used stanzas occasionally only and hardly ever in an historical vita. The stanza which Hilarius used in five poems (Nos. 1, 2, 3, 5, 9) is a stanza of four fifteen-syllable lines. The fifteen-syllable line was used frequently, but not in stanzaic form. The poem which Marchegay published shows now this particular stanza of which Hilarius was so fond. Does it not therefore seem reasonable to assume that these two Hilarii who use the same unusual stanza-form, who write systematically two-syllabic rhyme, which was by no means the practice of the time, are one and the same person?

Having made his theory plausible, Marchegay tried to determine the person to whom the poems Nos. 3, 4 were written. She must be a person of more than ordinary qualities and he believed to find such a person in Tiburga, who was Abbesse of St. Mary's from 1104 to 1122.

Also this part of Marchegay's theory seems to me

[7] Champollion-Figeac did not realize this fact and thus did not print poems Nos. 3, 4 and parts of the plays in stanza form. Likewise he failed to see that Hilarius always uses two-syllabic rhyme, a failure that led him to arrange some lines wrongly, even to misread some words in the manuscript.

quite plausible and it offers an easy and obvious explanation of several poems.

The manuscript of Hilarius contains three plays (Nos. 11, 12, 15), two student songs (Nos. 6, 14), one poem singing the praise of Chalaustre (No. 8), one vita (No. 1); eight poems are letters addressed to women and boys (Nos. 2, 3, 4, 5, 7, 9, 10, 13).

Obviously these letters in verse may be understood in two ways: (1) as the expression of affection for women and boys; (2) as poems, exercises of an apprentice, who in the absence of real feeling uses set words and phrases to portray an imaginary situation.

I think hardly any one who reads the poems addressed to women, will feel the pulse of true passion in them; my first impression, confirmed by every further reading, was decidedly to the contrary. I was struck by the utter lack of real emotion. I cannot conceive them as anything but letters, complimentary letters, dictated by convention, written in the style and phraseology of a student who is familiar with the hymnology of the church and the diction and imagery of the ancient classics and who enjoys the music of rhyme and rhythm.

The poems addressed to boys seem, at first, to be the outpourings of a passionate love. But the more frequently I read them, the more they lose their

individuality. Imagery and phraseology, diction and content are alike in all. As the picture of the student Hilarius grows more colorful and distinct in my mind, the more clearly I see in these poems the expression of a playful enthusiastic rhyming student. Hilarius is one of the many exuberant students of Abélard. Their master, a master of diction and poetical devices, is their idol, their model. Then, as now, a poetizing gifted teacher would set the students rhyming. At Paraclete then are hundreds of lively poetizing students, boy students. The love-songs of Abélard to Heloïse are on all tongues. Where can the students find their Heloïses? The outpourings of their "calflove" are to be addressed to imaginary Heloïses, or, more naturally, to boy friends. And such love letters, not real ones, these poems seem to be. Hence the repetitions, hence the exaggeration, hence also the frequent allusion to Greek mythology. If we take the poems as an open confession of pederasty, we must take them as the expression of deeply felt passion. But it is just such real passion, that genuine deep emotion which is, in my judgement, singularly absent in all these letters. They seem to me nothing but the poetic effusion, the exuberance of a young man in his "poetic years," his college years.

THE POEMS

I. TITLE MISSING

The poem has forty stanzas of four lines each; each line consists of fifteen syllables; aaaa.

The poem describes the life of a certain Eve. Born of rich and noble parents, Apis and Oliva, Eve went, while still young, to Clinton to become a nun. In the convent she lived a holy life and later went to France. As a recluse she spent the rest of her life near Angers, where Herveus, a saintly hermit, guided her spiritual life. She died in the "odor of sanctity" and was buried at Angers in the presence of "clerici, moniales, monachi, canonici"—she must have been, therefore, a person of great repute. This vita was probably written for the nuns of Clinton, to whose community Eve had belonged. There is hardly any personal, individual note in the whole poem and yet there is a stateliness and gravity in it that is altogether missing in Hilarius' other poems. For this reason I believe that Hilarius wrote this vita in his later more mature years.

Nothing else is known about Eve. But Herveus

is mentioned again in the records of Angers [1] under the year of 1122. In that year (Oct. 3) practically the whole of Angers was destroyed by fire. The church of SS. Trinity, the monastery with all its workshops, etc., were destroyed. The church of St. Eutropius, however, situated between the residence of the count and the church of SS. Trinity, was miraculously saved. The fire had destroyed everything around the church and had enveloped the church for a long time so that all thought that the church, too, had been put to ashes; but suddenly the fire ceased and showed the building intact (omnia illa relinquens intacta); for, the chronicler adds, "in that church was a man, highly honored by all (non mediocris æstimationis), by the name of Herveus."

This Herveus [2] seems to have been first a monk of Vidobona. Later he left the monastery with the consent of his abbot and went to Colonne (near Angers) to live the more austere life of a hermit. Abbot Goffrid wrote three letters to him. In the first letter, which is addressed to "servo et ancillæ Dei, Herveo et Evæ inclusis," he admonishes both to continue their good work in the certain hope that theirs would be the eternal reward. In the second

[1] Marchegay, Chronique des églises d'Anjou, p. 144.
[2] Mabillon, op. cit., p. 294.

letter, "Herveo incluso amico suo," he refers to the two clerics who, as Herveus had written him, wanted to become monks. He urges Herveus to send them as well as any one else who is of good character and earnestly wants to become a monk: "Send them, even if they have no money; I prefer in candidates honest poverty to rich haughtiness. For our rule urges us to be anxious about gaining souls, not riches." In the third letter he tells Herveus not to mind the idle talk of one of the monks who claimed that the candidates from England whom Herveus had recommended, were no credit to the house.

Mabillon (loc. cit.) points out that the life of both, Herveus and Eve, must have been exemplary and that their relation did not cause the least scandal, because "otherwise Goffrid, who was so zealous and austere, certainly would have mentioned it in his letters."

II. AD SANCTIMONIALEM NOMINE BONAM

Nine stanzas of four lines each (like 1); aabb.

Hail, Bona, good in name and fame, but by far best in person! No doubt, whoever called you Bona was inspired by the Holy Ghost. And lest your name become a misnomer, you made that noble step and

left the world. Who could believe that you, so young and tender a person, were able to endure so much? But though the flesh be weak, a resolute will easily performs what the faint-hearted would not even attempt. May you ever prove worthy of your name! To give up what you have begun would be worse than never having begun at all. Think of Lot's wife, who looked back and was turned into salt. God has entrusted to you more than to many others; give a good account of his trust. A nun's life is a light that is kept burning by the oil of good works. The habit alone does not suffice. Farewell, Bona, and from time to time let me know how you are getting along.

This poem was addressed, apparently, to a girl who had entered the convent recently and was perhaps a little homesick.

III. AD SANCTIMONIALEM NOMINE SUPERBAM

Seven stanzas (like I, II). Rhyme aabb at the end as well as before the cæsura.

Superba—superba though only in name—kindly read my lines. I, your servant, write to you, my noble lady, as it behooves me, since you have ransomed me. The cincture you gave me is worn out,

I need a new one. When you gave it to me, it was so strong and beautiful; it has served well and wants to be relieved of its duty. Whenever I looked at the cincture, I thought of you: you of noble parents are ennobled more by your virtues. Nature lavished her gifts on you: continue to use and develop them. Farewell, noble lady, and kindly send me a new cincture with your lines (tuis carminibus).

According to Marchegay's theory the addressee of this letter was the abbesse Tiburga; that would easily explain the expressions: domina, tuus ego, quem emisti munere.

H. Brinkmann [3] thinks that the present asked for was to be a "pignus amoris." Should it not be "pignus amicitiæ"? Hilarius does not ask for a present in general, but for a very definite one: for a new cincture, which was part of his clerical garb. Nuns, then, as now, were famous for their handiwork and considered it a privilege to furnish clerics and clerical students with tokens of their art. Brinkmann certainly, though, is right when he states that the expressions which savor of "Minnedienst" and which are numerous in Hilarius, are not taken from "Minnedienst," but, on the contrary, became models for the later Minnedienst-vocabulary.

[3] H. Brinkmann, Geschichte der lateinischen Liebesdichtung im Mittelalter, Halle, 1925, p. 22.

IV. TITLE MISSING

Eight stanzas of six lines each; aabccb.

Blameless virgin, glory and credit of the whole convent: I, your Hilarius, can think of nothing more true. Therefore, mea domina, do not despise my song. Rather read it carefully that you may know how highly I value your friendship. Your generosity is of long standing; the city itself gets no small credit because of you. In so large a city of a more than dubious population not even the least suspicion has fallen upon your community. I am sure, next to God's grace, it is due to your influence. It is no small task to rule so large a convent so well. Noble abbesse, prudent and affable, (you are) kind and resourceful, fluent of speech and yet reserved. There is certainly no harm in displaying one's talents. Farewell, my sweet lady; in return for my lines send a verse with your gift.

Champollion-Figeac thought that the poem was perhaps addressed to the same nun as No. III,—a rather neat and clever "begging letter" of the student Hilarius, the first of its kind which are known to us, and which were written in so large a number by later goliards.

V. AD ROSEAM

Eight stanzas (like III); aaaa at the end and before cæsura.

Hail, evening star, star of single beauty! Rumor has heralded far and wide the greatness of thy noble mind. Hail, thou fairest of all women, generous lady, precious jewel, thou that surpassest the host of thy sex—kindly read my poem. When nature made thee she gave thee to the world to show her bounty; she gave thee gifts and faculties in abundance and made clear what she could do, if she wanted. Born of noble parents thou inheritedst kindness and beauty; a well-balanced training made thee pleasant yet reserved. Thy name—Rose—proclaims thee a virgin. Thy fame is great and still growing; but reality surpasses thy fame. Fame, accustomed to surpass reality, blushes (realizing her deficiency) when speaking of thee. Thy beauty, thy kind and ever-smiling face encourages me to submit my request: knowing thy greatness and kindness I offer my services; myself and all I have, I entrust to thee. Be thou my protection. Safe and secure my life will be if I am in thy service. Grant therefore, kind lady, my petition that I may sing thy praise.

This poem was addressed to an English woman—

"summum decus telluris Anglicæ." If abbesse Tiburga was born in England, this poem might be considered the first one written to her, and one which procured Hilarius financial assistance during the years of his study and eventually his position at the convent.

VI. AD ABÆLARDUM

Ten stanzas of four lines each with additional French refrain; aaaa.

The poem expresses the feeling of the students at Paraclete when Abélard had suspended his lectures upon the denunciation of a servant.[4] It is idle to guess the nature of the accusation. I take the song as an expression of the general feeling not of ridicule of their beloved master but rather a straightforward complaint that they have been condemned unheard. The French refrain does not show any reproach as

[4] Bulæus (Hist. Univ. Paris, II, p. 759) reprints the whole poem with the following introduction: "Sed quia Abailardus frequentius et forte indecentius quam pateretur Monachalis austeritas, cum Heloissa et sororibus versabatur, multorum linguis appetitus est; sed præsertim a Bernardo Clarevallensi et Norberto Præmonstratensi exagitatus, coactus est excedere relictis scholis et scholaribus. Quem eius discessum planxerunt Discipuli, et inter alios Hilarius hacce elegia, qua in servi veluti proditoris linguam vehementer invehitur, et in ceteros Magistros, qui tot mala suo Magistro machinabantur." But lines 7, 18, 21, 24, 26, 43, 44, 47 clearly indicate that Abélard on his own free will suspended his lectures as a disciplinary measure.

Duchesne would have (he reads: tort avers nos le metre), but rather an expression of offended sense of justice. No doubt, this poem is a song, a college "hit." We can easily imagine the campus resounding with these protesting lines sung by that large student-body.[5]

VII. AD PUERUM ANDEGAVENSEM

Nine stanzas of the same nature as VI but without refrain.

The poem is addressed to a boy: puer pulcher et unice! In your presence I can find no words and remain silent. But to-day in writing I admit that I am sick and ask your help. Long I tried to hide my love; I felt miserable. But I can no longer suppress my feelings and ask your assistance. You alone know the remedy; grant me relief. I have been a slave, suffering for a long time, and there was no one to have compassion on me. My life is worse than death, if I do not find help. If you only cared for

[5] W. Creizenach, Geschichte des neueren Dramas, Halle, 1911, I, p. 66, says: "In seinen kleinen Gedichten erscheint Hilarius als ein froehlicher und liederlicher Patron, namentlich in einem lateinischen Lied mit franzoesischem Refrain, worin er seinen Lehrmeister bittet, ihm eine Disciplinarstrafe zu erlassen." How any one could call Hilarius "liederlich" on account of this poem, I fail to see; furthermore, Hilarius does not speak for himself alone but for the whole student-body.

presents! But presents are degrading, you say. My dear boy, it is sheer ignorance that you show such stubbornness. . . . The firm will to remain chaste endangered handsome Hippolyte, and Joseph almost lost his life when he refused the queen's love.

VIII. TITLE IS MISSING

Nine stanzas of four lines each; aaaa.

Fame is not always just; it advertises second-rate things and casts shadows on things light and bright. Rumor has it that Chalaustra is a place good for nothing. But rumor is wrong. The rooms of clerics once equaled the palaces of kings. The vineyards are good and fertile—the wine is excellent. Even Silenus never tasted a better kind. The musical murmur of the rivulets, the smiling hills, make you feel you are on Pegasus. This was once the Eldorado of poets and singers. Now the eager students flock here, drink from this fountain and become philosophers.

IX. AD PUERUM ANGLICUM

Seven stanzas of four lines each (like 1).

Ave puer speciose! To be won by presents you consider base. Beauty and virtue found a home in

you. Your beauty captivates all; your hair is blond, your neck snow white, your voice sweet and winning —but why waste my words on details: you are without blame and blemish, there is no stain on you. But such a creature was not meant to be a hermit. When nature was about to create you she hesitated whether to make you girl or boy, and lo!—you were made: a pleasant sight for all! Nature herself was surprised at her work. Only one mistake she made by making you mortal. No other mortal can be compared with you. In truth, if Jove would reign again, Ganymede would no longer be his cupbearer. Jove would prefer a cup offered by you, but still more—your kisses at night. All, girls and boys, long and sigh for you; they know you are unrivaled. But they err when they call you Anglicus. They should add a vowel and call you Angelicus.

X. AD GUILLELMUM DE ANFONIA

Fourteen stanzas of four lines each (like VI, VII).

Hail, thou splendor of England! Thy fame is sounded far and wide; and, best of all, thy fame is justified and well deserved. Nature has been kind to thee; but thou makest good use of all her gifts: thou art strong in body and mind, but thou dost not

boast in either. Thy fame grows and does not cease to grow. But even so, though fame as a rule surpasses truth, here it is defeated by reality. I can be silent no longer, for a passionate flame consumes me. Not long ago, I thought that nobody could make me lose my balance, I thought my good luck would last. But while I naïvely held such hope,—a mountain of evil fell upon me. The wheel of fortune held me aloft for a long time; but now I realize by experience, the higher my fortune, the deeper and harder my fall.

XIII. AD PUERUM ANGLICUM

Six stanzas of four lines each; aaaa.

My dear boy! I want you to know that your beauty set my love aflame. As soon as I saw you Cupido smote me. But I have no hope—for my Dido holds me back, and I fear her ire. How happy I should be if I could find a successor to rid me of her love. I'll succeed, though, I trust, for I am your victim; you are the hunter, I the game: to such a hunter I yield willingly. For even the ruler of heavens, should he reign again, who once raped boys, would carry off to his couch such a handsome youth. And there on high Olympus, you would be a pleasant cup-bearer charming Jove by day and night.

XIV. DE PAPA SCHOLASTICO

Six stanzas of four lines (like VI); aaaa. French refrain.

It is impossible to explain this poem satisfactorily. It is commonly believed that it was a student song full of sarcasm poured on a teacher by the name of Papa. But we do not know of any such man. And we certainly would have historical references to such a teacher "whom all students love, whom everybody—student, soldier, cleric—knows, whom Gaul and English fear alike, etc."

Some take the poem as a violent attack on the pope; the frequent hint of simony, a vice that became the object of violent attack in the following centuries, would suggest this explanation. But again, the poem reads: "The student-body loves him with great affection; his voice is sweet; he knows the old merry songs, etc.," a description which does not seem to apply to the pope.

Others have suggested Ovid, who was called Papa. (NA II, p. 398.) But, no doubt, the poem speaks of a living person.

Abélard himself might be the object of this poem. It would be a rather bold, if not brazen allusion to Abélard's past, and again an open boasting of his

fame and greatness. If I could find any proof that Abélard had been a "money-getter" I should perhaps favor this theory.

But there remains one more possibility: a wild student-song celebrating a student-figure, somewhat akin to the later "boy-bishop." The only objection is that we do not have any records relating similar student celebrations at Abélard's time.

XI, XII, XV

Nos. 11, 12, 15 of the MS. are three plays which form the by far most important part of Hilarius' literary work. They mark at once a decided step forward in the history of the medieval drama.

At the beginning of every play stands the list of dramatis personæ. We have become so accustomed to this device, viz., to have the list of all characters precede the actual beginning of the drama, that we are surprised not so much that Hilarius used it consistently but rather that no one before Hilarius thought of it. It is a welcome addition, if only to the mechanical side of dramaturgy.

But the really great innovation of Hilarius is the subjective note which he brings into his plays. In the Lazarus the grief of the two sisters is not de-

scribed but actually portrayed in language and action. The story is taken from the gospel of St. John XI, narrating the death and resurrection of Lazarus; not one single item is added to the gospel story. But how Hilarius animates this somewhat dry story! The gospel only hints at the grief of the two sisters —"multi venerant ad Martham et Mariam ut consolarentur eas de fratre suo" (19); "Judæi—secuti sunt Mariam dicentes: quia vadit ad monumentum ut ploret ibi" (31); "Jesus, cum vidit eam (Mariam) plorantem" (33). But how Hilarius portrays the grief and lament of the two sisters! Where do we hear before Hilarius anything like the passionate outpourings of Martha: "pro fratre mortuo mori non abnuo, nec mortem metuo—ex fratris funere recuso vivere, væ mihi miseræ!" Or like the French refrain: "des que mis frere est morz, porque sue vive?" Compared with it the lamentation of Rachel (Ordo Rachelis) seems really lifeless and commonplace. This realistic subjective note is absolutely new in the religious drama of the eleventh and twelfth century.

Intimately connected with this innovation is the marked change in language. Before Hilarius the religious plays were given entirely in the language of the vulgate or liturgy. Thus the play which portrays a situation very similar to that of Lazarus, the

Ordo Rachelis, when describing the grief of the mother over the innocent children killed by Herod, expresses that grief only in words of a liturgical sequence. But, as far as I can see, not a single line does Hilarius borrow from hymnology in any of his plays. He follows faithfully the gospel narrative scene by scene, neither adding nor omitting anything, and yet these dry simple facts Hilarius animates with his own throbbing life and recreates the scenes before our eyes through his own powerful vivid language.

Another fact seems to me rather significant: the use of French refrains. Hilarius uses a French refrain only in the Lazarus and Nicholas plays and in two of his poems. (Only once does he use a refrain in Latin, viz., in the Daniel.) What prompted Hilarius to make use of his native French in Latin poems and plays? Perhaps the following considerations may not be out of place. The language of the school was Latin; Latin the language of the student. But at times of deep emotion the student quite instinctively would fall back into expressions of his native tongue. That is why the refrain in the student song against Abélard was in French. And similarly in the Lazarus and Nicholas plays the lament of Mary and Martha and the complaint of the merchant are summed up in a refrain in French. For

Hilarius tried to put on the stage not mere figures but men, living men with real feeling and true emotion. And since he aimed not so much at historical but rather psychological truth, the French and not the Latin seemed to be the natural vehicle to express that deeply felt grief, disappointment or resentment. Mary and Martha and the merchant are persons of his, Hilarius', time, feel, act and speak like men of his time:—these two plays are not mere repetitions of two stories but actual reenactments of the happenings as related in gospel or legend. The reason stated above explains also why the refrain in the Daniel is in Latin and not in French. It is not a question of real emotion but simply an official hymn in honor of the king, the refrain of which is repeated by the chorus.

The Lazarus is the dramatized gospel narration as found in John XI. The same sequence of events, the same rapid shifting of scenes: nothing is changed, nothing added, nothing omitted. W. Creizenach [6] points out that this is the first play in which Christ appears in his activity among men.

The Nicholas dramatizes the following legend: A heathen merchant entrusts his treasures to the protection of St. Nicholas and then sets out upon his

[6] W. Creizenach, l. c., I, p. 69.

journey. Meanwhile thieves come and steal the treasures. The merchant returns, sees that his treasures are stolen, enveighs against the saint, seizes a whip and strikes the statue. St. Nicholas then appears before the thieves and orders them to return the stolen treasures or else he will make the crime known and have the thieves hanged. The thieves return the stolen property to its owner. The merchant sees his property returned, throws himself at the feet of St. Nicholas and begs his pardon. The saint appears, telling him to return thanks to God and urging him to give up his false gods and to become a Christian. The heathen renounces his creed and proclaims his belief in Christ.

The Nicholas play savors, without question, somewhat of the burlesque.[7] But to construe the play as a satire against the cult of the saints, as Leroy [8] does, seems to me unjustified. To my mind, the play shows not that sharp and witty sarcasm, which Leroy says is so eminently French, but it shows rather a good-natured, simple, not enlightened, of course, but nevertheless firm belief in the efficacy of the saint's help. Hilarius was a pupil of Abélard; he may have

[7] P. de Julleville, Les Mystères, I, p. 74.

[8] M. O. Leroy, Epoques de l'Histoire de France, pp. 13-15.— "C'est tout à la fois la langue de l'église et son autorité que l'auteur semble vouloir secouer."

been a very enthusiastic one; but, if anything, Hilarius did not learn from his great teacher that satire and witty criticism that eventually wrecked the life of Abélard as it had built it. Even the somewhat milder statement of Julleville (l. c.) that Hilarius believes in the intercession of the saint and yet pokes fun at him,—"une manière assez gauloise, ou assez française, de rire avec les choses saintes, même en croyant aux saints"—seems to me too subjective. Is not that reading a twelfth-century text with the modern eye?

The play is a simple sketch, neatly versed and rhymed, giving ample room in the two dumb scenes for comic action and closing with a sound moral: to be a Christian was for a medieval mind the only sensible and reasonable existence.

There is no rubric at the end of the play—as in the Lazarus and Daniel—stating that the play is to be closed with the Te Deum or the Magnificat. This shows beyond doubt that the play was not meant for the church. And thus we have in the Nicholas play the first clearly non-liturgical play known to us. However, it seems unbelievable that a play in such a free and burlesque tone could be the first of its kind especially in a town that was a centre of the Nicholas cult. A gradual development seems to be

the only natural assumption, even though we cannot prove the different stages of it.

XV

The Daniel is without question the masterpiece of Hilarius. It is not a drama in the ordinary meaning —such as Lazarus and Nicholas—but rather a grand stately pageant.

Hilarius calls the play not "ludus" but "historia de Daniele representanda," i.e., the biblical story of Daniel dramatized. In connection with the exposition of Karl Young [9] to the effect that in the early middle ages the word "historia" signified "a carefully arranged course of antiphones and versicles which is a part of the liturgy," this is of more than passing interest. It is a pertinent illustration of the fact that at least by the time of Hilarius usage had broadened this term to give it a distinctly secular as well as liturgical meaning.

The Daniel is the first two-act play known to us, i.e., a play with an intermission between the two acts, or at least a curtain or its equivalent. This becomes clear from the following considerations: The stage direction itself suggests two acts or two separate

[9] Karl Young, Concerning the Origin of the Miracle Play—in "The Manly Anniversary Studies," Chicago, 1923, p. 254.

scenes when it speaks of a "prima pars" and "secunda pars." Of course, one might say, even if there are two main scenes, they need not be separated; in every medieval drama—e.g., in Lazarus or Nicholas—scene follows upon scene without causing a division of the play. Thus "prima et secunda pars" may mean this: a play in two large scenes without a break between them. This interpretation seems to me untenable. For at the end of the first part we have the following situation: Daniel has been dressed in the rich costume of a Babylonian viceroy and seated at the right hand of the king. The queen is led back by the soldiers in solemn procession. Thus on the stage are left Baltasar, Daniel and the four seniors. But at the beginning of the second act we have this situation: Baltasar is sitting on his throne; Darius rushes in with his army, kills Baltasar and takes possession of the throne. What has become of Daniel and the seniors?

Let us answer this question first under the assumption that there was no "break," no "curtain."

When Darius rushes in with his army and kills Baltasar, Daniel either flees or defends himself and the king. If he defends the king and himself, he is killed or taken prisoner. He is neither killed nor captured, because shortly after he is summoned from

among the people. Thus only one possibility remains: As soon as Darius enters Daniel flees—cowardly abandoning his king, who has just made him the first man of his empire. But if this development had been in Hilarius' mind, he certainly would have added that stage direction, for, if anywhere, such a direction would be needed here—not to speak of the stigma such conduct would put on the character of Daniel, a stigma entirely contrary to the whole spirit of the play.

Still less satisfactorily can the difficulty concerning the seniors be solved. The stage direction tells us that the four seniors of the first part may act as "counselors," as "invidi" in the second part. They are on the stage when Darius enters. Again, they either flee or fight or surrender. They do not flee, because a few minutes later they give advice to Darius. They do not fight, for no mention is made of it in the direction and as "seniors" they are without arms. They must then surrender, perhaps even welcome Darius. But can anybody imagine that loyal friends and trusty counselors can placidly witness the assassination of their king and the next moment be sincere friends of the murderer-king? (Sincere friends, because unasked they gave Darius the advice to secure the help of Daniel; they are not

interested in Daniel's welfare, for, when Daniel is honored more than they wish, they try to bring about his ruin.) And could and would any conqueror trust such ready advice? Such interpretation makes Hilarius guilty of a clumsiness in handling situations and characters that is at variance with the fine sense for beauty and grace he shows throughout his work.

But how natural, how simple becomes the situation if we take "secunda pars" for its face value! We have then at the end of the first act the situation as stated above: In the centre of the stage King Baltasar on his throne, at his right Daniel in the garb of a Babylonian viceroy. The queen is led away by the soldiers in solemn procession; the seniors occupy the rear of the stage. Then "curtain" or "break." We have thus in the first part one grand definite picture, one very clear definite idea: King Baltasar in all his power and splendor bows readily to the superior, the "heavenly" wisdom of Daniel.

The second part opens with the following situation: Baltasar is sitting on his throne; Darius enters with his army, kills Baltasar and takes possession of the throne. The retinue and people that followed the soldiers fill the stage. No stage direction is needed, because no difficulties arise. Daniel is not there; the fall of Babylon preceding the death of his

king has made him an ordinary citizen. The "seniors,"—part of the retinue of Darius,—are as such new to the people; a change of costume has perhaps perfected the complete change in the eyes of the spectator. We have then an entirely new picture: The Persian ruler, instead of the Babylonian, in all his majesty, power and wealth, a different world in which soon Daniel will become the dominant figure through his piety. Or, to use a modern headline, the first part should be entitled: "Daniel, the wise man," the second part: "Daniel, the pious man."

On the margin of the Daniel manuscript we find four names written by a later hand. Four times these names stand far out on the margin, near lines 55, 79, 159, 179: eight times they are worked into the lines, when after "dicent," "cantabunt," etc., a little space was left open as before lines 1, 207, 244, 271, 279, 290, 334. The rubric before line 216 left no bare space but the following line did and thus the scribe added the name Hilarius to this line, i.e., in our text after line 218. This fact alone, if the letters would not prove the same, shows clearly that these names are later additions. Champollion-Figeac printed all names with the exception of Hugo, which is found only on the margin near

line 55. Du Méril omitted all names in his reprint of Daniel.

Why were these names added; what do they signify? They are not part of the dramatis personæ. All players are named at the beginning of the play, viz., Baltasar, Darius, regina, Daniel, milites, seniores, angelus, Habacuc. The names added to the manuscript are: Hugo (on the margin near line 55), Hilarius (on the margin near lines 79, 179, in the text before lines 216, 271, 290), Jordanus (on margin near line 159, in the text before lines 1, 207, 334), Simon (in the text before lines 244, 279).

Du Méril [10] thought that Hilarius and his colleagues Jordanus, Hugo, Simon were the leaders of the players that had to sing these particular passages. They knew the melodies, and the other actors, taken from the local student-body, would more or less rely on them. Sepet [11] objects to this interpretation. For "Jordanus three times leads the chorus (1, 159, 207) and again sings the prophecy of Daniel (334); Simon leads the chorus of the 'invidi' (244), and later sings the part of the angel addressing Habacuc (279); Hilarius sings with the chorus (79, 179, 216) and later the part of the king (271) and that

[10] Du Méril, l. c., p. 24, n. 2.
[11] Sepet, l. c., p. 248.

of Daniel (290)." These objections made Sepet propose the theory that the names did not signify co-actors, but co-authors: each student wrote that particular passage which is found below his name. Theoretically that is possible, of course, but practically also? Can any one believe that four students could produce a work like the Daniel, a work so well balanced, so harmonious, when each student wrote a few passages? (According to this theory Hilarius wrote 188 lines, Jordanus 88, Simon 38, Hugo 24.) Would not of necessity such a work be patchwork, showing the seams through diction, phraseology, constructions? Of course, we know that the Beauvais Daniel was written by the students. But that certainly does not mean that each student contributed a few lines, which, added together, gave us that beautiful play. If cooperation meant anything, it seems to me, it could mean only suggestion, correction, perhaps substitution of a word or line. But a "Ford-system" in the realm of literature seems to me absolutely impossible.

Thus I still prefer Du Méril's theory with slight modifications, bearing in mind that the names are later additions. The text is written by Hilarius. He and his friends, true goliards, staged this play whenever and wherever they had a chance. They

themselves, knowing the music, took the leading parts. When this copy of Hilarius was finished, some one who remembered their presentation added from his memory the names to the present manuscript. That would explain some inconsistencies as resulting naturally from faulty memory.

The stagecraft must have been rather highly developed to judge from the stage directions:

There appears a hand writing the three names Mane, Techel, Phares on the wall. Clearly, only the hand was visible. This seems easily enough accomplished if we assume that side curtains were used or at least side decorations that could hide the person and allow only the hand to become visible.

Daniel is thrown into a lions' den. Was that a subterranean den, a hole? In that case we would have a raised stage; the lions could easily be indicated by an imitated roaring. But an angel appears with a sword "shutting the mouth of the lions." That seems to indicate that the lions were visible. In that case the lions were played by men in lion skins who were imitating the restless movements of hungry lions until they would calm down at the sight of the angel.

While Daniel is in the den, an angel carries Habacuc by the hair (capillo) from afar to the im-

prisoned Daniel. How was this feat accomplished? The angel as well as Habacuc were played by men. Were both really carried through the air or was it enough for the spectators, who were familiar with the story, that the angel from the farthest corner would grab Habacuc by the hair and then, perhaps on a raised platform, would lead Habacuc to Daniel?

The Daniel is more a pageant than a play. The biblical story is told in the way the Bible tells it. No effort is made to motivate the actions: the story itself is the thing that interests, not the individuals. But we have here the twelfth century with all its pulsating, throbbing life, with its youthful interest in showy spectacles at full play. Here a Max Reinhardt of the twelfth century is at work.

The play opens with a conductus: the solemn entry of the Babylonian king with his retinue. The music is simple but solemn, a real processional. (We do not have the music of Hilarius' Daniel, but the music of the Beauvais Daniel gives us a fair idea of its kind.) Four soldiers, or better—at least four soldiers open the procession, then follows the king in his royal eastern robes (Sepet thinks of the liturgical robes of a priest to which a royal cloak was added) after him the seniors, the retinue and people. In similarly stately fashion the queen enters later.

If we bear in mind that the twelfth century cherished more gay and colorful costumes, we can easily imagine that a sight of this solemn entrance must have enraptured the spectators, much more than a present-day parade does.

And then the language! In richness of forms and sounds it surpasses by far all previous efforts. Abélard's musical lines had awakened in the hearts of his pupils dormant poetical talents, that now revel in the beauty of form and melody of rhyme: long, solemn, marching lines, stately sonorous proclamations, joyous dancing and fairly shrieking yells of ecstasy varied by crystalline clear lines of advice and counsel.

I

Veni, dator omnis boni, veni sancte spiritus,
Et que modo sum dicturus, dicta mihi primitus.
Veni, precor, et inspira servo tuo celitus;
Letos enim, nisi per te, non habebit exitus.

Qui scru[c]taris renes nostros et occulta cordium,
Nullum recte nisi per te fundatur exo(r)dium.
Ergo, summe consolator et mundator sordium
Accionis huius meæ molire primordium.

Gloriosa christi mater, vera salus hominum,
Cuius venter mundo tulit angelorum dominum,
Quæ nature succumbentis excessisti[s] terminum,
Ceptis, queso, fave meis, o regina virginum.

Stella maris, mihi per te tuus adsit filius,
Ut sit mihi per in(s)tinctum carmen meum melius;
His patronis ego fretus atque consultoribus
Iam proponam in hec verba de cuiusdam moribus.

Fuit eva nuncupata quedam olim femina,
Sed non eva que peccati mundo dedit semina.

Hec amavit quem adorant angelorum agmina,
Anguem illa per quem dira penetravit crimina.

Eva prima (s)tirpis fuit humane perdicio;
Sed secunde, quoad vixit, sacra fuit actio,
Quæ servivit creatori frequenti servitio:
Pro quo sibi merces detur in celi palacio.

Evam sibi preelegit deus ante secula,
Quam futuram criminali novit sine macula.
Ipsa vero, quantum vixit, dei fuit famula,
Et cum fuit natu grandis, et cum fuit parvula.

Eva quidem nata fuit in anglorum partibus
Nun de plebe, sed revera generosis patribus.
Non dederunt eam patres corrumpendam moribus,
Sed dederunt edocendo in divinis artibus.

Apis fuit pater eius, homo potentissimus,
In mundana dignitate revera clarissimus.
Sed, ut reor, in hoc fuit multo felicissimus,
Quod amavit eius evam rex celorum maximus.

Ast oliva matri fuit hoc nomen inpositum;
Felix mater, cuius summum fuit hoc propositum:
Ut sponsaret natam suam summo regi celitum,
Quod per sanctum non difido factum esse spiritum.

Felix pater atque mater, ducti sancto spiritu
Qui conptentis mundi ponpis et honorum habitu
Natam suam moniali sacraverunt habitu,
Iam in ipso fere vite mortalis introitu.

Cum in prima nanque foret etate virguncula,
Ut non posset criminali sordidari macula,
Patres eam moniali miserunt sub regula;
Quæ servivit ibi deo plus quam posset parvula.

Providerunt quendam [1] locum qui erat in anglia,
Locum bonum et famosum, cui nomen clintonia.
Ibi dei genitricis in quadam [2] æclesia
Tam a patre quam a matre data fuit filia.

Sic in cella diu mansit ad dei servicium
Multis modis carnem domans et devitans vicium.
Ecce vite puellaris quam bonum initium!
Et quid mirum? ipsa christum expectabat precium.

Aurem suam refrenavit ne audiret turpia,
Declinavit visum suum ab omni lacivia;
Lingua sua recusavit rixas et litigia
Fere senper creatori vacans in psalmodia.

[1] MS. has "quendem."
[2] MS. has "quadem."

Manus eius senper fugit inmunda contingere;
Nun consuevit pes ipsius ad nociva tendere.
Sensus omnis intendebat in bonis expendere,
Ipsos enim diligenter flectebat a (s)celere.

Ostupebat abatissa, mirabantur socie,
Quod perferre tanta posset etas puericie;
Mirabantur, inquam, omnes, et fortasis nescie
Quia deus agonistam sustentat in acie.

Ecce sacre iam patebant actiones virginis;
Predicabat ea(s) vulgus et consortes ordinis.
Quod abhorrens eva multum velud noxam criminis
Quibus primo convivebat secessit a feminis.

Ipsa mare pertransivit satis forti pectore,
Licet senper tenpestatem persentiret afore.
Andegavim tandem venit, fatigato corpore,
Sed mens erat in supernis omni firma tenpore.

Quia vero requirebat locum solitarium,
Ut vacare plene posset ad dei servitium,
Tandem legit sibi locum sanctum eutropium
Quem previdit sibi boni tocius inicium.

Ibi quondam in reclusu manxit christo dedita,
Et placebat ei multum hec vivendi semita,

In qua cuncta, dei dono, vitabat inlicita,
Senper orans sibi sua relaxavit [3] debita.

Fere nunquam ante famem manducare voluit,
Fere nunquam ante sitim sibi potus affuit;
Mirum valde quod hoc ipsa tolerare valuit,
Sed divina virtus illam a lapsu proibuit.

Eva mundi mentientis vitavit inlecebras
Post excessum ne sentiret infernales tenebras.
Huius vite diligenter toleravit salebras;
Sic inlesa declinavit hostis pravi latebras.

Creatori deservire nunquam eva destitit;
Nullus unquam voluptati sibi cibus extitit,
Et si quando breve tenpus ipsa sumno prestitit,
Nun fanthasma, sed in sumnis sibi christus exstitit.

Ibi vixit eva diu cum herveo socio—
Qui hec audis, ad hanc vocem te turbari sencio.
Fuge, frater, suspicari, non sit hic suspicio:
Nun in mundo, sed in christo fuit hec dilectio.

Ille sibi serviebat tanquam sue domine,
Et vicissim eva sibi sub ancille nomine.

[3] MS. has "relaxavri."

Mirus amor viri talis atque talis femine,
Qui probatus est repertus omni sine crimine.

O revera deo digna grataque societas!
Quam nutrivit et inlesam conservavit pietas.
Nunquam illam ullo modo turbavit anxietas,
Neque locum apud tales invenit inpietas.

Eva recto sequebatur herveum itinere,
Quam herveus precedebat et verbis et opere.
Ad hunc enim anbo finem festinabant tendere,
Ut cum suo creatore regnarent in ethere.

Eve cibus atque potus erat sacra lectio,
Sumnus erat atque quies iugis deprecacio;
Quam pre cunctis delectabat misse celebracio,
In qua mentis corporisque dabatur refectio.

Ecce sacra dum inpleret creatori munia,
Iam ipsius corpus crebra solvebant ieiunia.
Succum eius adducebant labor et vigilia,
Iam vix eius sustentabant se membra debilia.

Ecce sacer iam debebat deo reddi spiritus,
Nec hoc debet apellari mors sive interitus,
Immo quidem dici debet apud deum transitus;
Multus autem erat ibi circumstantum gemitus.

Ipsa cunctis qui astabant indixit silencia
Et, suarum offensarum ducta penitencia,
Decantare deo cepit psalmos cum leticia
Et hos duos augustini versus de sequentia:
"Beata illa patria, que nescit nisi gaudia!
Nam cives huius patrie non cessant laudes canere."

Tandem carnis animeque fuit dissolucio;
Ita nanque postulabat humana condicio.
Cunfundebat circumstantes ipsius transitio,
Sed herveum affligebat maior desolacio.

Corpus terre iuxta morem mandaverunt clerici;
Moniales adfuerunt, monachi, canonici;
Spiritumque, sicut reor, concives angelici
Detulerunt in supernis et dei domestici.

Verum quia non contingunt, ut speramus, omnia,
Aput summum creatorem postuletur venia,
Ut detergat noxam eve divina clementia
Et deducat eam secum ad celi palatia.

Deus pater, cuius nullum exstitit inicium,
Cuius verbum caro factum mundi lavit vicium,
Qui pro servo pereunte tradidisti filium,
Evam tuam, queso, traas ad celeste solium.

O maria, christi mater, mater, inquam, inclita,
In qua deus factus homo resta(ura)vit perdita,
Ipsum quem tu genuisti propter evam rogita,
Ne sentire queat unquam infernorum abdita.

Omnes sancti atque sancte rogitate dominum,
Qui cunctorum est creator et redentor hominum,
Cuius esse non incepit nec habebit terminum,
Ut detergat, si quas habet eva sordes criminum.

Pro herveo quoque suo diligenti comite,
Cum quo recto non cessabat anbulare tramite,
Apud suum creatorem preces vestras mittite
Ut, dum vivet, ipsum servet a peccati fomite,

Vite vero post excessum non vadat ad infera,
Sed redenptor eum suus deducat ad ethera;
Ut qui terris insistendo toleravit aspera,
Grata vite celi sumat sine fine prospera.

II

AD SANCTIMONIALEM NOMINE BONAM

Ave, bona, bona quidem et bonarum optima!
Nomen bonum, fama bona, sed res multo maxima;
Bonam satis te produxit benigna nativitas,
Sed innata dies tuos iam precessit bonitas.

Sanctus illi, sicut credo, predicavit spiritus,
Quisquis fuit, qui te bonam apellavit primitus.
Nomen bonum tibi frustra ne foret inpositum,
Vite bone, bona, grave cepisti propositum.

Mirum valde quod hæc pati valet ætas tenera;
Sed mens fortis ipsam bene regit inter aspera.
Corpus annis est infirmum, sed maturus animus
Portat onus quod portare nequit pusillanimus.

Bonum nomen senper opus comitetur celebre;
Atque vide quod est in te lumen, ne sint tenebre.
Crede, bona, minus esse veritatis semitam
Non novisse, quam perverse reliquisse cognitam.

Nam, scriptura sacra teste, deus illum despicit,
Ad aratrum manu missa, qui post tergum respicit.

Loth uxoris recordare quam in saxum transtulit
Summus vindex, dum ad suam urbem visum retulit.

Saxum illud salsum [1] fuit quia nobis generat
Condimentum, ne dimissum nos peccatum referat.
Plus commisit tibi deus quam quibusdam ceteris;
Quod benigno [2] conditori si tu non reddideris,

Heu, quam grave detruderis de terra viventium,
Illuc ubi fletus erit atque stridor dentium.
Est conmissa tibi lanpas uti lucem prebeat,
Quæ nimirum extinguetur (oleo) si careat.

Monachalis vitæ nomen lanpadem considera,
Oleumque crede dici vitæ talis opera.
Monachalis enim cuiquam habitus non sufficit,
Si sub veste monachali bonum opus deficit.

Vale, bona vale, precor, et in bonum profice;
Et, ne nomen vincat mores, quod cepisti perfice.
Tuis quoque me rescriptis aliquando refice
Sive prosa, sive rithmo, sive velis metrice.

[1] MS. has "falsum."
[2] MS. has "benigne."

III

AD SANCTIMONIALEM NOMINE SUPERBAM

O superba, ne superba, nisi solo nomine,
Lege missa tibi verba tanquam meæ domine;
Tuus ego scribo tibi, speciosa femina,
Cui decet a me scr(i)bi, cum sis mea domina.

Scribo tibi tuus ego, ne me pudet dicere,
Nec me tuum esse nego, quem emisti munere.
Quam dedisti mihi zona, bona fuit primitus,
Nunc iam vetus ne iam bona, sed deficit penitus.

Bona fuit, sed iam perit, iam me vult dimitere;
Successorem sibi querit, si digneris mittere.
Zonam tuam cum inspecto, venis in memoria
Quæ cunctarum es profecto puellarum gloria.

Genus tuum reddit clarum parentum nobilitas,
Quod extollit, et non parum, tua mira probitas.
Cum natura te creavit, quæ creavit alia,
Bonis suis te di[c]tavit et subiunxit talia:

Cresce mihi, virgo prudens,[1] cresce mea propria,
Cresce, virgo senper p[r]udens et vitans opprobria.
Nichil turpe vel inmundum, virgo, tibi placeat;
Esto fortis, licet nondum ætas tua moneat.

Nunquam, virgo, desint a te mea beneficia;
Crescat tibi cum etate probitatis gratia.
Ita quidem de te tibi natura perhibuit,
Et, ut esset fides sibi, rem dictis adibuit.

Nam es decens et ama(n)da, sed secundum licitum,
Sensu prudens, virgo blanda, preter visum solitum.
Vale, virgo, iam inponam finem meis versibus;
Et tu mihi mitte zonam cum tuis carminibus.

[1] MS. has "prodens."

IV

Omnis expers criminis,
Monialis ordinis
Et decus et gloria!
Te tuus Hilarius
Certe nihil verius
Habet in memoria.

Ergo, mea domina,
Ne contennas carmina,
Sed legas atencius,
Ut, quam magni faciam
Tuam amiciciam
Cognoscas patencius.

Tua generositas,
A qua non exorbitas
Incepit ab atavis;
Quam extollis plurimum:
Nam per te non minimum
Clarescit andegavis.

In urbe tam maxima
Genteque tam pessima,

Si corde [1] recolitur
Quod ne turpis actio,
Sed neque suspicio
Gregem tuum sequitur:

Certe dei gratiam
Tuamque potenciam
Hoc confido facere;
Magnus enim sensus est
Gregem, qui tam magnus est,
Tam prudenter regere.

Abatissa nobilis,
Prudens et affabilis,
Et benigna nimium;
Mens est tibi provida,
Lingua tibi lepida,
Modestum alloquium.

Tui decus generis,
Quo precellis ceteris,
Tales mores exigit;
Certe non degenerat
Qui, quod genus inperat,
Exibere diligit.

[1] MS. has "corda."

Vale, dulcis domina,
Proque meis carmina
Remitte carminibus;
Elemosinariam
Mihi mittas ectiam
Pariter cum versibus.

V

AD ROSEAM

Ave sidus occidentis, sidus lucis unice,
Summum decus tue gentis et telluris anglice.
Fama multis argumentis protestatur publice
Quis sit status tue mentis, quam largus inmodice.

Ave, splendor puellarum, generosa domina,
Genma micans, sidus clarum, speciosa femina,
Quæ precellis, et non parum, mulierum agmina,
Bonum ingens, bonum rarum, mea lege carmina.

Crede mihi, cum natura te primo conposuit,
Ad probandum sua iura te mundo proposuit.
Dotes multas, bona plura tibi quidem tribuit,
Et quid posset sua cura prudenter exibuit.

Te produxit generosam parentum nobilitas,
Te produxit speciosam benigna nativitas,
Te severam, te iocosam doctrine frugalitas;
Nomen tuum signat rosam: et ecce virginitas.

Per te fama verum dicit, neque cessat dicere,
Atque famam verum vincit, dum nequid sufficicere;

Fama vero senper crescit, neque cessat crescere;
Sic se victam erubescit, quæ solebat vincere.

Corpus decens, splendor visus orisque modestia,
Et venustus ille risus carensque lacivia
Effecerunt ut confisus sim de tua gratia;
Ob hoc ego sum enisus ad audendum talia.

Cum sis potens et benigna, sicut esse sentio,
Nunc susmito, virgo digna, me tuo servitio;
Corpus meum et res meas iam tibi subicio;
Me deffendas et res eas, mea sis protectio.

Iam securus ego vivam, ad cuncta tentamina
Tutus ero, cum te divam habeam pro domina.
Sume mea, virgo decens, benigne precamina,
Ut te laudet forma recens mea senper pagina.

VI

AD PETRUM ABÆLARDUM

Lingua servi, lingua perfidie,
Rixe motus, semen discordie,
Quam sit prava sentimus [1] hodie,
Subiacendo gravi sentencie:
Tort a vers nos li mestres.

Lingua servi, nostrum discidium,
In nos petri conmovit odium.
Quam meretur ultorum gladium,
Quia nostrum extinxit studium!
Tort a vers nos li mestre(s).

Detestandus est ille rusticus,
Per quem cessat a scola clericus;
Gravis dolor, quod quidam puplicus
Id effecit ut cesset logicus!
Tort a vers nos li mestre(s).

Est dolendum quod ling(u)a servuli,
Magni nobis causa periculi,

[1] MS. has "sentibus."

Susurravit in aurem creduli,
Per quod eius cessant disc(i)puli.
Tort a vers nos li mestre(s).

O, quam durum magistrum sencio,
Si pro sui bubulci nuncio,
Qui vilis est et sine precio,
Sua nobis negetur lectio.
Tort a vers nos li mestre(s).

Heu, quam crudelis est iste nuncius
Dicens, fratres, exite cicius,
Habitetur vobis quinciacus;
Alioquin non leget monacus.
Tort a vers nos li mestre(s).

Quid, hilari, quid ergo dubitas?
Cur non abis et villam abitas?
Sed te tenet diei brevitas
Iter lungum et tua gravitas.
Tort a vers nos li mestre(s).

Ex diversso multi convenimus
Quo logices funs erat plurimus;
Sed discedat sunmus et minimus,
Nam negatur quod hic quesivimus.
Tort a vers nos li mestre(s).

Nos in unum passim et publice
Traxit aura torrentis logice.
Desolatos, magister, respice
Spemque nostram, que languet, refice.
Tort a vers nos li mestre(s).

Per inpostum, per deceptorium,
Si negare vis adiutorium,
Huius loci non oratorium
Nomen erit, sed ploratorium.
Tort a vers nos li mestre(s).

VII

AD PUERUM ANDEGAVENSEM

Puer pulcher et puer unice,
Que mittuntur a tuo suplice
Scripta, precor, benignus inspice;
Vide, lege, lectaque perfice.

Ego tuis affusus genibus,
Genu flexo iunctisque manibus,
Ut de tuis unus suplicibus
Et lacrimis utor et precibus.

Loqui presens presenti vereor,
Sermo fugit et mutus teneor.
Scripto tandem morbum confiteor
Cunfitensque salutem mereor.

Satis miser pene sustinui
Dum amorem celare volui;
Cum cælare non ultra potui,
Manus victas tandem [1] exibui.

[1] MS. has "tendem."

Eger ego deposco medicum
Tendens manus ad modum suplicum.
Solus habes enplastrum unicum;
Ergo serva me tuum clericum.

Gravi diu detentus carcere
Non inveni qui vellet parcere;
Cum absolvi non possim munere,
Vitam duco peiorem funere.

O, quam vellem ut velles precium,
Meus dolor, meum exicium!
Sed melius quod esse vicium
Decrevisti tale commercium.

Certe, puer, hoc est inscicia,
Quod (est) tibi tanta duricia
. . . . . .
Qui sit pulcris ex pudicicia.

Castitatis grave propositum
Condemnavit pulcrum ipolitum;
Pene ioseph venit ad obitum,
Dum regine contensit libitum.

VIII

Fama mendax et fama perfida,
Fama procax et satis invida,
Prava promit et premit lucida
. . . . . .

Fama, munstrum quo nil deterius,
Fame nunquam credam ulterius;
De qua iure dixit virgilius:
Fama malum, nam nil deterius.

Caliastrum fama predixerat
Nil valere, sed fallax fuerat.
Quæ perverse dissimulaverat
Bona quibus locus exuberat.

Regum aulas atque palacia
Clericorum equant ospicia;
Sunt nimirum loca regalia
Nun eremi v[e]aste mapalia.

Vinetumque multum et fertile,
Vinum confert firmum et nobile;

Nec falernum est conparabile,
Ne gustavit silenus simile.

Fontis quoque susurrans rivulus
Per quem alte videtur calculus,
Pegaseo nimirum emulus,
Voluptatis accedit cumulus.

Fons sincerus, fons indeficiens,
Fons per solem siccari nesciens
Ad quem tendat doctrinam siciens,
Inde bibat et erit sapiens.

Fuit olim funs ille musicus,
Quem sacravit chorus poeticus;
Nunc ad istum festinet clericus,
Potet inde, sic fiet logicus.

Ad hoc gentis accedit largitas,
Cuius nobis summa benignitas;
Res quas poscit nostra necessitas
Gratis confert et quasi debitas.

IX

AD PUERUM ANGLICUM

Ave, puer speciose, qui non queris precium,
Qui te dono conparari summum ducis vicium;
In quo decor et honestas delegit hospicium,
Forma cuius sibi capit oculos spectancium.

Crinis flavus, os decorum cervisque candidula,
Sermo blandus et suavis; sed quid laudem singula?
Totus pulcher et decorus, nec est in te macula,
Sed vac[c]are castitati talis nequid formula.

Cum natura te creavit, dubitavit paululum
Si proferret te puellam an proferret masculum.
Sed dum in hoc eligendo mentis figit oculum,
Ecce prodis, in cummune natus ad (s)pectaculum.

Postquam vero tibi manum extremam adibuit,
Est mirata quia talem te creasse potuit;
Sed naturam in hoc solum erravisse patuit,
Quod, cum tanta contulisset, te mortalem statuit.

Tibi nequid conparari quislibet mortalium,
Quem natura sibi fecit singularum filium.

In te sibi pulcritudo legit domi(ci)lium,
Cuius nitet caro cara candens uti lilium.

Crede mihi, si redirent prisca iovis secula,
Ganimedes iam non foret ipsius vernacula,
Sed tu, raptus in supernis, grata luce pocula,
Gratiora quidem nocte iovi dares oscula.

Puellarum iuvenumque votum extas publicum,
Te suspirant et exoptant quem noverunt unicum.
Errant quidem, inmo peccant qui te vocant anglicum:
Et [1] vocalem interponant, et dicant angelicum.

[1] Winterfeld suggests: "e."

X

AD GUILLELMUM DE ANFONIA

Ave, splendor telluris anglice,
Decus summum et decor unice:
De te fama testatur publice,
Largitatis quam sis inmodice.

Fame grates dignas exibeo,
Exibere quas sibi debeo,
Dono cuius te mente teneo;
Nec est parum quod iam obtineo.

Fama bonum, ex cuius nuncio
Magna, qui sis, ex parte sencio;
Sed plus tamen sentire sicio,
Si sit opus meo servitio.

Fama malum, dixit virgilius;
Bene, dixit nihil unquam melius;
Fama bonum, dixit hilarius;
Verum, dixit nil unquam verius.

Ille causam honestam habuit
Ex qua malam vocare debuit;

Huic se locus talis exibuit
Boni nomen quod iure tribuit.

Te non fecit natura subito;
Laboravit in te plus solito;
Sua tibi dedit, et merito,
Reddis enim vicem pro debito.

Dedit opes, quibus sic uteris
Largitate quod omnes preteris;
Vales forma, vales in litteris,
Nec superbis nec his, nec ceteris.

Si nunc certe regnaret iupiter,
Pro puella bos factus turpiter,
Avis foret (factus) [1] similiter
Aput illum ut fores iugiter.

De te verum a fama dicitur,
Fama tamen a vero vincitur.
Res est tanta, quod fama premitur;
Sic de vero pars magna demitur.

Crescit fama, ne cessat crescere,
Neque tamen valet sufficere;
Sic est victa que solet vincere,
Quia totum non valet dicere.

[1] Winterfeld's emendation; Champollion-Figeac emended: "tibi."

Reticere tandem non valeo,
Quia flama maligna caleo;
Videatur si iure doleo,
Quia non sum quod esse soleo.

Nuper enim credebam temere
Quemquam mihi nil posse demere;
Extimabam, ne pudet edere,
Me fortunam non posse ledere.

Dum spem talem haberem credulus,
Dum instarem amori sedulus,
Ecce venit malorum cumulus,
Casus gravis et letis emulus.

Me fortune rota superior
Diu tulit, sed nunc experior
Quia status quanto suavior,
Tanto casus est factus gravior.

XI

SUSCITACIO LAZARI

Ad quem iste persone sunt necessarie: persona lazari, duarum sororum, quatuor iudeorum, iehsu christi, duodecim apostolorum, vel VI ad minus.

In primis, lazaro lang(u)escente, due sorores, maria et martha, cum quatuor iudeis se maxime affligentes advenient et asistentes eius lectulo, cantabunt hos versus:

O sors tristis, o sors dura,
Cuius gravis est censura;
Nam per tua modo iura
Languet frater, nostra cura.

Languet frater, et nos vere
Facit sibi condolere.
Sed tu, deus, miserere,
Quique [1] potes tu medere.

Ad earum consolacionem dicent iudei:

Karissime, flere desinite,
Nec adstantes ad fletum cogite,

[1] Du Méril emended "cuique."

Immo preces ad deum mittite
Lazaroque salutem poscite.

Quibus ille dicent:

Ite, fratres ad summum medicum,
Ite citi regem ad unicum,
Fratrem nostrum narrate languidum,
Ut veniat et reddat validum.

Illi autem cum venerint ad iehsum dicent:

Quia tu (hunc) [2] diligis infirmatum graviter,
Ad te iuxi fuimus venire celeriter;
Qui es summus medicus,[3] egrum nostrum visita,
Ut tibi deserviat, sospitate reddita.

Iehsus responde(bi)t:

Morbus iste fratris mei
Non ad mortem erit ei;
Sed evenit ut per eum
Manifestem vobis deum.

Interim, cum illi redierint, lazaro iam mortuo, duo ex illis mariam ducent ad eum. Cui illa cantabit:

[2] Du Méril's emendation.
[3] MS. has "qui summus es."

Ex culpa veteri
Damna(n)tur posteri
Mortales fieri.
Hor ai dolor,
Hor est mis frere morz:
Por que gei plor.

Per cibum vetitum
Nobis interitum
Constat inpositum.
Hor ai dolor,
Hor est mis frere morz:
Por que gei plor.

Facta sum misera,
Et soror altera
Per fratris funera.
Hor ai dolor,
Hor est mis frere morz:
Por que gei plor.

Cum de te cogito,
Frater, et merito
Mortem afflagito.
Hor ai dolor,
Hor est mis frere morz:
Por que gei plor.

Tunc iudei consolantes eam dicent:

Cesset talis gemitus,
Cesset meror penitus,
Cessentque suspiria.

Talis lamentacio
Talis eiulacio
Non est necessaria.

Non per tales lacrimas
Visum fuit animas
Redisse corporibus.

Cessent ergo lacrime
Quæ defunctis minime
Proderunt hominibus.

Post hæc veniet martha cum aliis duobus iudeis cantans:

Mors execrabilis,
Mors detestabilis,
Mors mihi flebilis!
Lase, cativi!
Des que mis frere est morz,
Porque sue vive?

Fratris interitus
Gravis et subitus
Est causa gemitus.
Lase, cativi!
Des que mis frere est morz,
Porque sue vive?

Pro fratre mortuo
Mori non abnuo
Nec mortem metuo.
Lase, cativi!
Des que mis frere est morz,
Porque sue vive?

Ex fratris funere
Recuso vivere;
Ve mihi misere!
Lase, cativi!
Des que mis frere est morz,
Porque sue vive?

Duo iudei ad eius solacium dicent:

Tolle fletum, quesumus;
Nichil enim possumus
Per fletum profi[s]cere.

Insistendum fletibus
Esset, si quis talibus
Posset reviviscere.

Quare non consideras
Quia dum te mac[h]eras,
Nichil prodes mortuo?

Quare tu non respicis
Quia nichil (proficis) [4]
Ut iam vivat denuo?

Iehsus ad di(s)cipulos dicet:

In iudeam iterum
Nos oportet pergere;
Ubi quiddam paululum
Decrevi peragere.

Cui dis(ci)puli dicent:

Te nuper lapidibus volebant obruere;
Et vis tamen iterum in iudeam tendere?

Er iehsus ad illos:

Ecce dormit lazarus quem decet ut visitem;
Vadam illuc igitur, ut a sunno excitem.

[4] Champollion-Figeac's emendation.

Discipuli iterum:

Pos(t)quam dormit, salvus erit;
Salus enim sumnum querit.

Iehsus iterum ad illos:

Nun est sicut creditis, immo iam defunctus est;
Sed in patris nomine nobis suscitandus est.

Tomas vero dicet:

Ergo nos proficiscamur
Et cum illo moriamur.

Postea martha dicet ad iehsum:

Si venisses primitus,
Dol en ai,
Non esset hic gemitus.
Bais frere, perdu vos ai.

Quod in vivum poteras,
Dol en ai,
Hoc defuncto conferas.
Ba(i)s frere, perdu vos ai.

Petis patrem quid libet,
Dol en ai,

Statim pater exibet.

Bais frere, perdu vos ai.

Iehsus dicet:

Nunc conprimas
Has lacrimas
Et luctum qui te urget;
Frater tuus
Est mortuus,
Sed facile resurget.

Et illa ad eum:

Resurgere
Et vivere
Fratrem meum affirmo,
Tunc denique
Cum utique
Resurget omnis homo.

Et iehsus iterum:

Immo, soror, non despera,
Nam sum ego vita vera;
Et quicumque credet ita
Vivet in me, qui sum vita.

Et qui vivens in me credet,
Mors ad illum non accedet.

Credis, martha, fore verum
Quod sit talis ordo rerum?

Martha vero responde(bi)t:

Te christum, dei filium,
Ad hoc nostrum exilium
Venisse in a(u)xilium
Ego credo.

Martha nuncians marie iehsum advenisse, dicet:

Iehsus adest, soror carissima;
Cesset luctus et cesset lacrima.
Ipsum prece flectas humillima,
Ut redeat ad fratrem anima.

Tunc martha ad iehsum dicet:

Nullius solacio
Mea desolacio
Valet unquam auferri.

Sed credo consilium
Per te, dei filium,
Posse mihi conferri.

Tu ergo qui potens es
Qui mi[t]tis et clemens es
Ad tumulum venito.

Fratrem meum suscita,
Quem mors carni dedita
Surripuit tam cito.

Et iehsus ad illam:

Volo, soror, volo multum
Me deduci ad sepultum,
Ut in vitam revocetur
Qui a morte detinetur.

Illa autem ducens iehsum ad sepulcrum dicet:

Hic eum posuimus; ecce locus, domine;
Quem in patris poscimus suscitari nomine.

Iehsus ad circumstantes:

Sustollatis lapidem qui superest tumulo,
Ut rexurgat lazarus coram omni populo.

Illi dicent:

Fetorem non poteris sustinere mortui;
Namque fetens [5] graviter funus est quatridui.

[5] MS. has "ferens."

Tunc iehsus suspiciens in celum sic orabit ad patrem:

Pater, verbum tuum clarifica,
Lazarumque, precor, vivifica.
Sic filium mondo notifica,
Pater in hac hora.

Nec hoc dixi ex difidencia,
Sed pro gentis huius presentia,
Ut de tua certi potencia
Credant absque mora.

Tunc dicet ad mortuum:

O lazare, foras egredere,
Aure dono vitalis utere;
In paterne virtutis munere,
Exi foras, et vita fruere.

Tunc, pos(t)quam surrexerit lazarus, dicet iehsus:

Ecce vivit, nunc ipsum solvite,
Et solutum abire sinite.

Lazarus solutus dicet astantibus:

Ecce que sunt dei magnalia,
Vos vidistis et hec et alia;

Ipse celum fecit et maria,
Mors ad eius tremit inperia.

Et conversus ad iehsum, dicet:

Tu magister, tu rex, tu dominus,
Tu populi delebis facinus.
Quod precipis, illud fit protinus;
Regni tui non erit terminus.

Quo finito, si factum fuerit ad matutinas, lazarus incipiat "te deum laudamus"; si vero ad vesperas, "magnificat anima mea dominum."

XII

LUDUS SUPER ICONIA SANCTI NICOLAI

Ad quem he persone sunt necessarie: persona barbari qui conmisit ei tesaurum; persona iconie; quatuor vel sex latronum; sancti nicholai.

In primis barbarus, rebus suis congregatis, ad ichoniam veniet, et ei res suas conmendans dicet:

Nicholae, quidquid possideo,
Hoc in meo misi teloneo;
Te custodem rebus adibeo,
Serva que sunt ibi.

Meis, precor, adtende precibus,
Vide nullus sit locus furibus;
Preciosis aurum cum vestibus
Ego trado tibi.

Proficisci foras disposui;
Te custodem rebus inposui.
Revertenti redde quæ posui
Tua sub tutela.

Iam sum magis securus solito,
Te custode rebus inposito;
Revertenti vide ne merito
Mihi sit querela.

Illo autem profecto fures transeuntes cum viderint [h]ostium apertum et nullum custodem omnia diripient. Barbarus vero rediens, non invento tesauro, dicet:

Gravis sors et dura!
Hic reliqui plura,
Sed sub mala cura.
Des, quel domage!
Qui pert la sue chose purque n'enrage!

Hic res plus quam centum
Misi et argentum,
Sed non est inventum.
Des, quel domage!
Qui pert la sue chose purque n'enrage!

Hic reliqui mea,
Sed hic non sunt ea;
Est imago rea.
Des, quel domage!
Qui pert la sue chose purque n'enrage!

Deinde accedens ad imaginem dicet ei:

Mea congregavi
Tibi conmendavi,
Sed in hoc erravi.
Ha, Nicholax!
Si ne me rent ma chose, tu ol comparras.

Hic res meas misi
Quas tibi conmisi,
Sed eas amisi.
Ha, Nicholax!
Si ne me rent ma chose, tu ol comparras.

Sumto flagello dicet:

Ego tibi multum
Inpendebam cultum,
Nunc feres insultum.
Hore t'enci
Qu'are me rent ma chose, que g'ei mis ci.

Tuum testor deum,
Te, ni reddas meum,
Flagellabo reum.
Hore t'enci
Qu'are me rent ma chose, que g'ei mis ci.

Tunc sanctus nicholaus veniens ad latrones dicet eis:

Miseri quid facitis?
Non long[u]a de perditis
Erunt vobis gaudia.

Custos eram positus
Vosque sum intuitus
Cum portatis omnia.

Flagella sustinui
Cum ea non potui,
Ut debebam, reddere.

Verba passus aspera
Cumque verbis verbera;
Ad vos veni propere.

Reportate miseri
Gressu quidem celeri,
Reportate perdita.[1]

[1] Du Méril, who re-edited this play, omitted lines 64, 65, 66, as Champollion-Figeac had done. But Du Méril realizing a gap stated: "Les deux premières lignes de ce couplet manquent dans le MS." Did he not see the manuscript at all, but simply copy from Champollion?

Erant enim omnia
Sub mea custodia,
Quæ portasti(s) posita.

Quod si non feceritis,
Suspensi cras eritis
Crucis in patibulo.

Vestra namque turpia
Vestra latrocinia
Nunciabo populo.

Latrones timentes omnia portabunt. Quibus inventis barbarus dicet:

Nisi visus fallitur,
Jo en ai,
Tesaurus hic cernitur;
De si grant merveile en ai,

Rediere perdita,
Jo en ai,
Nec per mea merita;
De si grant mervegle en ai.

Quam bona custodia
Jo en ai,

Qua redduntur omnia!
De si grant merveile en ai.

Tunc accedens ad imaginem et suplicans dicet:

Suplex ad te venio,
Nicholax,
Nam per te recipio
Tut icei que tu gardas.

Sum profectus peregre,
Nicholax,
Sed recepi integre
Tut ice que tu gardas.

Mens mea convaluit,
Nicholax,
Nichil enim defuit
De tut cei que tu gardas.

Postea aparens ei beatus nicolaus dicet:

Suplicare mihi noli,
Frater, inmo deo soli.
Ipse namque factor poli,
Factor maris atque soli,
Restauravit perditum.

Ne sis ultra quod fuisti,
Solum laudes nomen christi;
Soli deo credas isti
Per quem tua recepisti;
Mihi nullum meritum.

Cui respondens barbarus dicet:

Hic nulla consultacio,
Nulla erit dilacio,
Quin ab erroris vicio
Iam recedam.

In christum dei filium,
Factorem mirabilium,
Ritum linquens gentilium,
Ego credam.

Ipse creavit omnia,
Cælum, terram, et maria;
Per quem erroris venia
Mihi detur.

Ipse potens et dominus
Meum delebit facinus,
Cuius regnum ne terminus
Consequetur.

XIII

AD PUERUM ANGLICUM

Puer decus, decor floris,
Genma micans, velim noris
Quia tui decus oris
Fuit michi fax amoris.

Ut te vidi, mox[1] cupido
Me percussit, sed diffido;
Nam me tenet mea dido
Cuius iram reformido.

O quam felix ego forem,
Si per novum suscessorem,
Asuetum iuxta morem,
Declinarem hunc amorem.

Inpetrabo, sicut credo,
Nam in predam tibi cedo;
Ego preda tuque predo,
Me predoni tali dedo.

[1] MS. has "mos."

Nam et rector superorum,
Raptor [2] olim puerorum,
Si nunc esset, tam decorum
Ad celeste ferret torum.

Aula tandem in superna,
Satis prontus ad alterna,
Nunc in toro, nunc pincerna,
Iovi fores gratus verna.

[2] MS. has "ractor."

XIV

DE PAPA SCOLASTICO

Papa summus, paparum gloria,
Papa iugi dignus memoria;
Pape plaudit scolaris curia,
Pape dari non est iniuria.
Tort a qui ne li dune.

Papam omnis cognoscit regio,
Pape servit scolaris legio,
Papam amat affectu nimio,
Papa quovis est dignus premio.
Tort a qui ne li dune.

Papam novit miles et clericus,
Papam tremit gallus et anglicus,
Papa tutor et custos publicus,
Pape donet quisquis est logicus.
Tort a qui ne li dune.

Pape vox est dulcis et unica
Papa novit iocunda cantica,

Papam amat turba scolastica,
Pape nummi dentur et reliqua.
Tort a qui ne li dune.

Papa captus hunc vel hanc decipit,
Papa quid vult in lectum recipit,
Papa nullum vel nullam excipit;
Pape detur, nam papa precipit.
Tort a qui ne li dune.

Pape nichil excludit mentula,
Pape puer atque puellula,
Pape senex placet et vetula;
Pape cibus detur et pocula.
Tort a qui ne li dune.

XV

HISTORIA DE DANIEL REPRESENTANDA

In cuius prima parte he persone sunt necessarie: rex unus sub persona baltasar; regina; daniel; quatuor milites; quatuor seniores.

In secunda parte, rex unus sub persona darii; idem daniel; milites et seniores qui et in prima; ang(e)lus unus in lacu leonum; abacub; ang(e)lus alius qui deferat abacub ad lacum; ang(e)lus tercius qui cantet: nuncium vobis fero.

In primis cum venerit baltasar cum ponpa sua sederitque in trono suo, cantabunt milites coram eo hanc prosam:

Resonent unanimes cum plausu populari
Et decantent principis potenciam preclari,

Cuius (s)ceptrum maxime debemus venerari,
Nam late diffunditur in terris et in mari.

Cuius pater potuit de hoste gloriari,
Vasa de dominico diripiens altari;

Qui percussit gladio ierusalem letali,
Et adduxit miseros cum ponpa triumphali.

Teque summum principem et filium victoris,
Quem non esse credimus potencie minoris;

Cuius dat intuitus iudicium tremoris,
Collaudandus citaris et vocibus sonoris.

Qui sequens in omnibus exenpla genitoris
Subiugat rebellia domin(i)o vigoris.

Quo finito dicet rex ad milites suos:

Adsint ad opus prandii
(Hæc) [1] vasa sanctuarii
Que pater (meus) habuit,
Ierusalem cum diruit.

Tunc milites vas(a) afferentes taliter cantabunt:

Iubilemus hodie
Maiestati regie
Vim cuius potencie
Tremunt gentes varie.

Hic est cuius potencia
Domat que sunt rebellia,
Hic est cuius potenciam
Tremunt qui colunt asiam.

[1] Du Méril's emendation.

Ut sit in memoria
Paterna victoria,
Videas presencia
Ierusalem spolia.

Hic est cuius potencia
Domat que sunt rebellia,
Hic est cuius potenciam
Tremunt qui colunt asiam.

Hostis per te domitus
Et orbis perterritus,
Sicut patri primitus,
Sic est tibi subditus.

Hic est cuius potencia
Domat que sunt rebellia,
Hic est cuius potenciam
Tremunt qui colunt asiam.

Tu patri simillimus
Et rex regum maximus,
Ere strenuissimus [2]
Deus es, ut credimus.

Hic est cuius potencia
Domat que sunt rebellia,

[2] MS. has "eres trenuissimus"; Champollion-Figeac emended "heres strenuissimus."

Hic est cuius potenciam
Tremunt qui colunt asiam.

Postea aparebit quedam dextera super capud regis scribens: mane, techel, phares. Quo viso rex conturbatus dicet ad milites suos:

Querite quantocius
Regni magos istius,
Qui sciant dissolvere
Quis sit sensus litere.

Tunc venient quatuor ad quos rex dicet:

Sapientes babilonis,
Sensum mee visionis
Sapientes enim estis
Enarrare si potestis,
Et quid dicat litera.

Quedam manus quam videbam,
Quid (s)cribebat nesciebam,
Videbatur se movere;
Nec licebat plus videre
Manus quidem dextera.

Scribens manus se movebat,
Sed ignoro quid scribebat.

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Vos scripturam si legatis,
Et quid dicat exponatis,
Multa dabo munera.

Quatuor autem seniores secedent in partem, et paulo post revertentes, regi dicent:

Ne scripturam dextere
Neque sensum litere
Scimus tibi solvere.

Tunc rex publice dicet:

Cognoscat ergo regio
Quod meo fit imperio:
Torquæ di[c]tatus aureo,
Vestimento purpureo,
Mecum sit regno tercius
Qui decla(ra)bit cercius.

Regina veniens ad consulendum regem, quatuor milites ante eam sic cantabunt:

O coniuns ave regia,
Super omnes egregia,
Summa cuius prudencia
Novit quæ sunt latencia.

Mulierum omnium es gloria;
Ergo veni regis ad palacia,
Ut in nostri principis presencia
Tua mira nota sit sciencia.

Veni cito
Ut marito
Prebeas consilia.

O mu[e]lierum omnium
Sola non habens vicium,
Et ad cuius eloquium
Mens stupet sapiencium.

In te dignum regis est consorcium,
Permirandum etenim ingenium,
Sola regis illius inperium;
Ergo regem consolare dubium.

Veni cito
Ut marito
Prebeas consilium.

Quæ astans regi dicet:

Ne turberis, baltasar, propter visum subitum;
Adest (enim) daniel cui nil est incognitum.[3]

[3] Du Méril emended: "adest daniel cui nihil est incognitum."

In hoc, ut cognovimus,
Est deorum spiritus;
Multa namque vidimus
Que predixit primitus.
Ut queratur daniel igitur, rex, inpera,
Per quem tam dificilis exponatur litera.

Tunc rex ad milites suos:

Inquiratis igitur danielem, famuli,
Eius ut consilio mihi possit consuli.

Milites adducentes danielem sic cantabunt:

Omnis absit hodie mesticia,
Nunc est enim congrua leticia;
Danieli referatur gracia,
Cuius sapiencia
Futurorum prescia
Scit que sunt latencia;
Cui certa sunt et cognita
Cum futuris preterita;
Per quem erit exposita
Visio regis subita.

Illi per quem exponetur littera
Infinita rex promisit munera:

Principatum, purpuram et cetera.
Sed in babilonia
Nulla sunt ingenia
Que sciant hec dubia.
Regis ergo palacio
Hunc presentabit concio,
Per quem iam sine dubio
Regis solvetur visio.

Postea dicet rex danieli:

Si sunt vera quæ nos audivimus,
Certus erit visus quem vidimus;
Nam est in te deorum spiritus,
Quia noscis cuncta divinitus.

Ne cuncteris ergo persolvere
Quis sit sensus istius litere;
Que(m) [4] si mihi velis exponere,
Dives multo iam fies munere.

Daniel ad regem:

Tolle, princeps, munera non curanda,
Namque gratis proferam hec miranda.

Tuis habes usibus vasa dei,
Sed te causa destruet huius rei.

[4] Du Méril's emendation.

Hoc testatur litera de qua queris,
Quia mane crastino rex non eris.

Techel signat regimen ponderatum,
Invenitur itaque minoratum.

Phares (tandem) indicat iam divisum;
Constat hoc a domino sic provisum.

Tunc rex induens eum pulcherrimis indumentis et secum residere faciens dicet:

Qui sic nobis hanc exponit literam
Purpuram accipiat,[5] ut dixeram,
Sedeat(que) principis ad dexteram.

Mecum regnet ectiam
Ob suam periciam
Partem regni terciam.

Et conversus ad milites dicet:

Propter vaticinium vatis huius veri
Nostro decet a conspectu vasa removeri;
In contemtum non habebo vasa velud ante,
Nolo quod sint mihi causa cladis tante.

[5] MS. has "accipiet."

Milites vero vasa reportantes et reginam reducentes cantabunt ante eam:

Gaude coniux regia
Babilonis gloria,
Que precellis omnia
Regi necessaria
Domina.

Cuius sapiencia
Regi dat consilia;
Et dando solacia
Vincis muliebria
Agmina.

In cuius consilio
Tota pendet regio,
Et pro sensu nimio
Te laudet cum gaudio
Concio.

Triplex est laudacio:
Forma, pudor, racio,
Quæ vix adsunt alio.
Digna es consorcio
Regio.

Postea darius, rex persarum et medorum, adveniens cum exercitu suo, et quasi interficiens baltasar et auferens ei coronam, inponet capiti suo. Qui cum sederit in trono suo cantabitur hec laus coram eo:

Ad honorem tui, dari,
Quia decet (nos) letari
Omnes ergo mente pari
Gaudeamus;
Laudes tibi debitas referamus.

Cuius iugum timent perse
Nec non gentes universe,
Quia summi minimique
Sibi subsunt et unique
Gaudeamus;
Laudes tibi debitas referamus.

Cuius iram satis sensit
Quisquis sibi non consensit;
Cum rex ergo tam potens sit
Gaudeamus;
Laudes tibi debitas referamus.

Cuius regno sunt aclines
Tam remoti quam afines;
Ergo regi asistentes,
Regis gesta recolentes

Gaudeamus;
Laudes tibi debitas referamus.

Postea quidam intimantes ei de sapiencia danielis dicent:

Potencior rex omni principe
Danielem inquiri precipe
Doctissimum.

Quem peritum fore didi[s]cimus
Et baltasar fuisse novimus
Carissimum.

Milites ad populum dicent:

Audiant principes qui sunt in curia
Quod iuxit fieri potestas regia,
Nec debent respui regis inperia:

Est vir incognitus in babilonia,
Qui cunctis preminens mira sciencia
Predixit baltasar regni discidia.

Nos ergo petimus eius suffragia;
Queratur ut intret nostra palacia
Ut sit domesticus regi per omnia.

Tunc qui danielem adducent sic cantabunt:

Referatur hodie
Danieli gracia,
Cuius sapientie
Cuncta sunt patencia.

Adest illi spiritus
Quo prenoscit omnia
Et futura penitus
Tanquam sint presentia.

. . . . . .
. . . . . .
Regnet ut securius
Rex eius scientia.

Ipsum ergo ducimus
Ad regis palacia,
Per quem nobis credimus
Conferri solacia.

Cum daniel regi astabit, dicet ad eum rex:

Tua sapiencia
Quæ novit latencia,
In mea presencia
Est hodie laudata;

Si mihi consilia
Conferas utilia,
Sub tua potencia
Regna dabo regenda.

Et daniel ad eum:

Tua, princeps, dona non sicio;
Sed si meo tibi servicio
Opus erit, ecce prenuncio,
Gratis fiet et sine precio.

Tunc rex faciet eum secum sedere. Videntes invidi eum esse in amicicia regis, et volentes eum inimicare regi, nec invenientes causam, nisi in lege dei sui, venientes ad regem dicent:

Precipe decreta, rex, servari
Que dedere principes preclari.

In decretis principum habetur,
Preter te ne deus adoretur.

Tu solus es deus super deos
Qui regis gentiles et caldeos.

Cunvenit ut solus adoreris,
Populos et regna dum tueris.

Si quis querat preter te patronum,
Subiacebit unguibus leonum.

Et rex dicet:

Mea sunt inperia:
Rata fient omnia
Que decrevit curia.

Tunc daniel occulte discedens orabit deum suum. Quo viso invidi ad regem dicent:

O rex cui sunt subdita regna babilonia,
Iussa fiunt irrita que decrevit curia.

Nam decrevit dierum per triginta spacia
Adorari numina te quasi celestia.

At(que) si quis (s)perneret precepta regalia,
Sentiret ex merito leonum consorcia.

Er rex subiunget:

Vere iuxit me timeri quasi deum
Et a cunctis exaltari numen meum.

Iterum illi invidi:

Danielem nos vidimus
Pronum suis numinibus;

Esca detur leonibus quia sprevit
Quod babilonis darius rex decrevit.

Rex ad illos:

Si legem pati, quam dederam, noluit,
Iras leonum senciat, ut meruit.

Illi ducent danielem ad lacum. Tunc rex iratus veniens o(b)viam ei a(d) consolandum dicet:

Ne desperet servus dei
Quod hæc pena datur ei,
Sed in suo fidat deo,
Quia parcet sibi leo.

Et daniel intrans lacum sic orabit:

Deus terre, deus poli,
Me commendo tibi soli;
Defensorem mihi trade
Qui me servet ab hac clade.

Tunc aparebit ang(e)lus domini in lacu, habens gladium, qui concludit ora leonum.

Postea alius angelus veniet ad abacub deferentem prandium messoribus suis; ad quem sic dicet angelus:

Abacub, celi fero nuncium:
Danieli quod habes prandium
Vade, defer in babilonia
Cui leonum parcit sevicia.

Respondens abacub dicet:

Novit deus quod lacum nescio,
Neque locum de quo fit mencio.

Ang(e)lus vero ducet eum ad lacum capillo; qui astans danieli dicet:

O vir bone quem deus diligit,
Quem nec ira leonum tetigit,
Nunc in terris te deus eligit:
Ergo sume quod tibi dirigit,
Care frater.

Tunc daniel gracias persolvens deo dicet:

Nunc patuit
Quod voluit
Me dominus servare,
Qui prandium
Per nuncium
Dignatus est donare.

Quin ectiam
Seviciam
Conpescuit leonum;
Nam tribuit
Ut decuit
Angelicum patronum.

Darius iratus visitabit danielem dicens:

Numquid putas, o vir bone,
Quod te posset a leone
Deus tuus [adorare o] liberare,
Quem non cessas adorare?

Et daniel ad eum:

Misit meus
Mihi deus
Defensorem bonum,
Per quem vere
Cessavere
Fremitus leonum.

Rex subiunget:

Ergo quia nil peccavit,
Iustus extraatur;
Sed qui iustum accusavit
Intus detrudatur.

Tunc invidi mittentur in lacum ut devorentur a leonibus. Postea rex accipiens danielem per manum, ducet eum ad tronum suum et sibi faciet asedere. Deinde dicet ad milites suos:

Edicatur
Ut colatur
Danielis dominus.
Quod decretum
Si sit spretum,
Vindicetur protinus.

Et illi ad populum:

Audiatis
Ne (s)pernatis
Quæ a rege iuxa sunt;
Iubet coli
Regem poli
Per quem cuncta facta sunt.

Quem rex volet,
Si non colet
Quisquam temerarius,
Sciat dire
Se perire
Sicut iuxit darius.

Tunc daniel prophetabit hoc modo:

Exultet hodie fidelis concio;
Iudee regibus instat confusio.

Nascetur dominus cuius inperio
Cessabit regimen et regum unctio.

Quem qui crediderit cum rege dario,
Remunerabitur perenni gaudio.

Tunc aparebit ang(e)lus alta voce canens:

Nuncium vobis fero, etc.

Quo finito, si factum fuerit ad matutinum, darius incipiat: "te deum laudamus"; si vero ad vesperas, "magnificat anima mea dominum."

FINIS

APPENDIX

IUDICIUM DE CALUMNIA MOLENDINI BRISESARTE

Erat Brisesarte sclusa, molinum, piscaria
Que possederamus longa temporum per spacia,
Et in diebus Rigildis et Thetburgis postmodum
Et perveniebat multum nobis inde commodum.

Dum Theburgis tamen nostri ferret gubernacula,
Surrexerunt sicophante, ponentes obstacula;
Et quod nostrum tenebamus bona quietudine
Hoc maligno pretemptabant auferre molimine.

Cumque fecissent Lamberti filii calumpniam
Qui eiusdem rei partem clamabant dimidiam
Ex materno sibi iure constituto termino
Affuimus hinc et illinc coram feni domino.

Is Iosfredus vocabatur Haslet, cuius curia
Indicavit ut si nobis foret hec audatia
Ut possemus hec probare, per dei indicium
Nos per annos tenuisse dieique spacium,

In vita Lamberti, patris hoc calumpniantium
Nec calumpniantis quicquam tenenti Plauxitium

Domine vel servienti, nostrum foret proprium
Quod concessimus secundum dicta iudicantium.

Nam Lamberti Gilduinus maior natu filius
In ancillas summi regis contumax et inpius
Nil pavescens ut incurrat iram sancte virginis
Dexteram Martini nostri sigillavit hominis;

Et tam diu fuit manus lineo sub carcere
Donec Gilduinus eam traxit, nolens parcere.
Inde ventum est ad aque ferventis examina,
Qua reorum occultata deteguntur crimina.

Hic Martinum Gilduino nostrum præsentavimus,
Et reliquias ad sanctas hunc offerre fecimus,
Cumque properaret illi sacramentum reddere,
Quod in curia Ioffredi iubebatur facere:

Sicut fuit indicatum, renuit accipere.
Unde grates deo nostro cepimus exsolvere,
Atque gloriosam eius matrem benedicere
Que suis dignata fuit ancillis sucurrere.

Legem tamen offerentes, nunquam nos removimus
Donec aquam calefactam expandi conspeximus;
Tunc Ioffridus Haslet dixit coram tota curia
Que collecta in eadem fuerat ecclesia:

Quia iste non est ausus hanc legem recipere,
Quam sententia nostrorum concordavit facere,
Ex hoc patet quod eiusdem rei sit culpabilis,
Et quod ad calumpniandum ultra non sit habilis;

Igitur hinc in futurum expugnata teneant
Muniales, et eisdem clamatores careant.
Horum placuit inscribere [clamatorum] nomina
Quia eos nominare non est gravis sarcina:

Gilduinus maior natu suusque fraterculus,
Et Mauritius post eos vocatus Candarius.
Nec tacebo qui fuerunt huius cause iudices
Ut tu, lector, nescienti leviter notifices.

Affuit Hugo Guulfus, unus ex iudicibus
Et Erneisus Buxellus, (advocatus) facundus,
Et Letbertus de Morenna cum Helia pariter
Stephanus (denique) David affuit similiter.

Abbatissa Caritatis, Thetburgis ex nomine,
Hanc portare faciebat legem, misso homine;
Et suarum monacharum stipata solamine
Decertabat exorando pura natum virgine.

Promptuariique custos affuit Eusebia,
Et Odelina de Valle, Guichensis Avenia,

Godehildis quoque nata Lusdi vicecomitis
Camiliacensis Petri soror Adelaidis;

Et Hersendis et Gosberta magistra Plaxicii,
Quas abatissa conduxit ad legem iudicii.
Convenerunt sacerdotes undique finitimi,
Qui tenentur in hac esse causa perlegitimi.

Sed in primis nominabo Ioffredum de Ingria,
Quo decano illucescit illa tota patria;
Et post illum collocabo Iosbertum presbiterum,
Et Rogerium capela in eadem alterum.

Iabardulii sacerdos hoc vidit Remigius
Et Robertus de Morenna, domnus et Ernulius
Qui tunc erat Brisesarte sacerdos egregius
Danielque de Chirreio, et ego Hilarius.

Quidquid vidi, quod audivi, retinere studui
Et per scripta successuris commendare volui.
Properemus laicorum nomina percurrere
Ut ad finem huius rei valeamus tendere.

Ergo Hugo nominandus est de Iabardulio,
Et Gauterius post illum de Ductu Salvagio,
Guido Glamohocus atque Reinaldus Buxulus,

. . . . . .

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Et Burgundus de Selona, Hato de Salandria;
Atque plures in eadem commorantes patria:
Haimericus Charmallardus, Thetbertus prepositus
Et Rainardus Fossardus, Engelbandus Rusticus,

De Charleio Paganus, Martinus Bomarius
Guillumus Rufus et Menna, noviter prepositus
Gosfridus Osanne nepos et Andree filius
Adelart de Brionello Rufusque Gauterius;

Almaguinus Mango necnon et Tebandus Obolus,
Fromundus Burdinus atque tunc coqus Ernandus
Post hoc nitet Adelardus, villicus Plauxicii,
Et Lambertus frater eius, iuvenes peroptimi,

Menardus, Lebertus Fullo Robertusque Burbulus,
Robertus Tres Valet atque Iseline Glaius,
Robertus sutor, Iosbertus ex Vallino genitus,
Rainaldus Grosse natus, Landrici Ernulius.

244.7
Hilarius H541
Hilarii versus et ludi

244.7
H541